A HANDBOOK OF PRESENT-DAY ENGLISH

I

ENGLISH SOUNDS

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ENGLISH SOUNDS

A HANDBOOK OF PRESENT-DAY ENGLISH

BY

E. KRUISINGA

PART I.

ENGLISH SOUNDS

FOURTH EDITION

KEMINK EN ZOON
OVER DEN DOM TE UTRECHT
1925

First published in 1909. Second Edition in 1914. Third Edition in 1919. Fourth Edition in 1925.

FROM THE PREFACE TO THE SECOND EDITION

My chief sources, apart from oral ones, are mentioned in the bibliography; to these should be added the Oxford Dictionary and the Concise Oxford Dictionary. For the list of proper names I have also made use of the glossaries in Herrig-Förster's *British Classical Authors*, and in Günther's *Manual*.

The book deals strictly with standard English as it is spoken in the South of England, and by educated persons all over the British world. There are no doubt variations from this standard that must also be considered good English; it is intended to discuss these in a volume that will deal with the local and social varieties of present-day English. The present book also deals exclusively with living English. It is the conviction of the writer that a thorough knowledge of the living language, as well as of its earlier stages, is a necessary condition for a sound historical study of the language. Bits of historical grammar interspersed in a book describing a particular stage, and especially the living stage, are not the proper introduction to a genuine historical study, nor do they help to understand the living language better. Statements such as that there *is* assimilation in Modern English *handkerchief*, or *cupboard*, only tend to obscure the truth: that present-day English differs from earlier English in showing far less assimilation. When historical questions have been rigorously excluded, it is, therefore, not from want of sym-

pathy with these studies, but from a belief that the cause of historical as well as practical study is best served by supplying a foundation of real knowledge of the best known period, i.e. of the living language of the present day.

Amersfoort, July 1914. E. KRUISINGA.

PREFACE TO THE THIRD EDITION

In this third edition I have somewhat enlarged the first part, on general phonetics. Some corrections are due to Mr. Marshall Montgomery's remarks in a review in *Modern Language Teaching* (June, 1915). The addition of illustrations has made it possible to deal more fully with the organs of speech. For the third part, on the interpretation of English spelling, I have been able to make use of the notes of Mr. W. Ripman, who kindly sent me a copy of the book with his annotations.

It may not be superfluous to add that the third part is not meant to be learned, but to be read through and to be used for reference, like the wordlists.

Amersfoort, March 1919. E. K.

PREFACE TO THE FOURTH EDITION

In preparing a new edition of this volume I have been painfully aware, far more than fourteen years ago when writing it for the first time, of the limits of my knowledge.

The experience is probably frequent enough among authors, but in this case there is a special reason: the study of phonetics has more and more become an independent science, especially since the introduction of experimental phonetics. As I am not an experimental phonetician myself, I can only hope that I may not have failed too often in making the results of experimental work available for students of language as far as they can be utilized by these. A book like the present, however, remains a necessity both for practical and scientific students of language, and experimental phoneticians are not likely to provide it. This must be my excuse for allowing it to appear a fourth time.

As a doubt has sometimes been expressed, by scholars entitled to an opinion, whether the minute study of sounds such as is encouraged by this book, is really necessary for students of language, I have done my best, whenever an opportunity offered, to point out the value, or indeed the necessity, of phonetics. It is for this purpose that the sounds of earlier periods of English, occasionally even the sounds of little known languages, have been mentioned; I may refer to the sections 149 to 152 for an example. The part on *Sounds and Symbols* I have tried to treat in such a way as to make it more of an organic whole with the rest of the book; a complete understanding naturally requires a knowledge of earlier English, and the matter is so arranged as to be suited to the needs of historical as well as practical students (see the footnote on p. 138).

The Bibliography is not only intended to guide those desirous of continuing their study but also to express my indebtedness to my predecessors. Special mention may be made of two names of honoured masters of whole generations of linguistic students: Professor Eduard Sievers and the late Henry Sweet.

My reviewers will find that I have taken good note of their

observations. I have especially benefited by the criticisms of Dr. van der Gaaf (*Museum*, March 1920), Dr. Mutschmann (*Beiblatt zur Anglia*, May 1920), Dr. Ehrentreich (*Herrigs Archiv*, April 1922), and Dr. Karpf (*Neuere Sprachen*, January 1923). Two friends, the phonetician L. Eykman and the grammarian H. Poutsma, have helped, the former by sending me his notes, the latter by reading the proofs and suggesting corrections of the text. For the typographical correctness of the text of all the four volumes I owe much to a pupil, Mr. J. Houtepen, who not only went through every proof with great diligence, but was occasionally also able to suggest improvements in the wording of some statements, or to supply an additional quotation. To all who have helped in the production of this book I tender my best thanks.

Amersfoort, April 1925. K.

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PHONETIC SYMBOLS

ENGLISH VOWELS AND DIPHTHONGS

Strong-Stressed

ɑ	*in* fam	*farm*	ai	*in* main	*mine*	ĭ	*in* krieit	*create*
i	*in* bit	*beat*	au	*in* haus	*house*	ĭ	*in* leidĭ	*lady*
ì	*in* nìt	*knit*	ɔi	*in* bɔi	*boy*	ŏu	*in* felŏu	*fellow*
u	*in* fud	*food*	ei	*in* neim	*name*	ŭ	*in* væljŭ	*value*
ù	*in* fùt	*foot*	ou	*in* roud	*road*	ə	*in* entər	*enter*
ɔ	*in* lɔ	*law*	iə	*in* hiər	*hear*		*in* əgou	*ago*
əə	*in* bəəd	*bird*	ɛə	*in* kɛər	*care*			
e	*in* bred	*bread*	uə	*in* puər	*poor*			
æ	*in* mæt	*mat*	ɔə	*in* drɔər	*drawer*			
o	*in* hot	*hot*						
ʌ	*in* nʌt	*nut*						

ENGLISH CONSONANTS AND VOWELLIKES

ŋ	*in* siŋ	*sing*	þ	*in* þin	*thin*
š	*in* šu	*shoe*	ð	*in* ðouz	*those*
ž	*in* vižən	*vision*			

DUTCH VOWELS AND DIPHTHONGS

a	*in* rat	*raad*	ø	*in* røk	*reuk*	ai	*in* frai	*fraai*
ɑ	*in* rɑt	*rat*	o	*in* stro	*stro*	ui	*in* muitə	*mocite*
i	*in* zik	*ziek*	ò	*in* vòl	*vol*	eu	*in* eu	*eeuw*
ì	*in* pit	*pit*	ɔ	*in* rɔt	*rot*	oi	*in* noit	*nooit*
u	*in* rut	*roet*	ɛ	*in* bɛt	*bed*	ɔu	*in* blɔu	*blauw*
y	*in* ny	*nu*	œ	*in* rœst	*rust*	ei	*in* meit	*meid*
e	*in* het	*heet*	ə	*in* bəstan	*bestaan*	ɐi	*in* bɐi	*bui*

DUTCH CONSONANTS AND VOWELLIKES

c	*in* becə	*beekje*	š	*in* šɛrp	*sjerp*	ŋ	*in* laŋ	*lang*
ʻt	*in* beʻtə	*beetje*	ž	*in* kižə	*kies jə*	ŋ	*in* fraŋə	*franje*
ɥ	*in* ɥaːr	*waar*	x	*in* ʼaxt	*acht*			
ʼ	*in* ʼap	*aap*	g	*in* lagən	*lagen*			

For the use of the stress-mark, both in Dutch and in English words, see § 179. The symbol ç in § 101 denotes the *ch* of German *ich*.

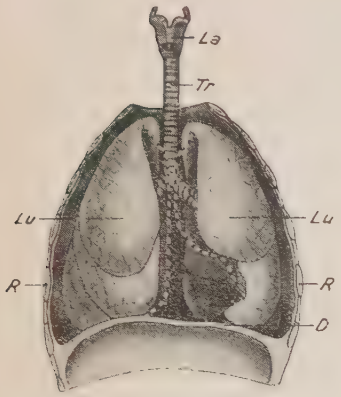
oe bloem ū

ae maeterlinck (Flemish) a

aa haas ā

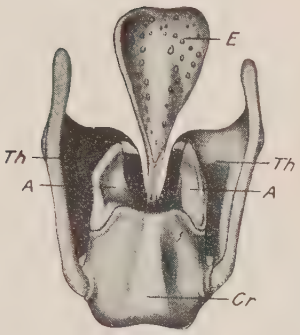
GENERAL PHONETICS

Fig. 1

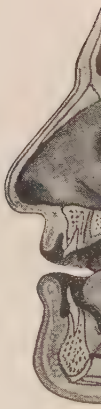


Front View of Larynx
La: Larynx. *Tr*: Trachea. *Lu*: Lungs.
R: Ribs. *D*: Diaphragm.

Fig. 2

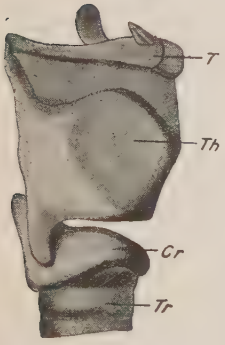


Back View of Larynx
E: Epiglottis. *Th*: Thyroid.
A: Arytenoids. *Cr*: Cricoid.



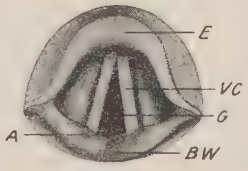
S: Soft Palate
Th

Fig. 3



Right Side of Larynx
T: Tongue-bone. *Th*: Thyroid.
Cr: Cricoid. *Tr*: Trachea.

Fig. 4



Larynx seen through the laryngoscope
E: Epiglottis. *VC*: Vocal Chords.
G: Glottis. *A*: Arytenoids.
BW: Back Wall of Larynx.

INTRODUCTORY

1. Grammar is concerned with the study of the laws of speech. We can consider speech from two points of view; we can examine the sounds produced (by the *speaker*) and heard (both by *hearer* and *speaker)*, or we can examine the meanings expressed by the sounds.

2. The parts of grammar that consider the meanings expressed are called *Accidence* and *Syntax;* the part that considers the sounds used to express those meanings is called *Phonetics.*

It is the business of phonetics to study the nature of speech-sounds, their production, and their use in language.

The study of the nature of speech-sounds, as of sound generally, is a department of physics. The study of the production of speech-sounds is the task of the physiologist. The use of speech-sounds and their changes in the course of time are also studied by the phonetician, who thus supplies the necessary foundation for the practical and historical study of languages as well as for the general study of language.

3. From a phonetic point of view we divide sentences into *syllables,* these into *sounds.* The division is purely acoustic, i. e. expresses what is the immediate impression on our ears.

The syllables of a sentence, if the sentence is of some length, are often combined into groups. These depend upon the way of breathing, and are called *breath-groups.*

4. It is convenient in phonetics to begin with the study of the sounds before examining the larger groups. The first step in studying speech-sounds is to analyse them, i. e. to find out their elements.

5. We can analyse speech-sounds in two ways:

1. by analysing the acoustic impressions which the sounds produce (hence from the point of view of *hearer* as well as *speaker)*;

2. by analysing the movements of the organs of speech (hence from the *speaker's* point of view alone).

6. The analysis of our acoustic impressions is hardly possible without instruments. This is a department of physics, however, that wil probably always be of less direct value for the student of language than the analysis of the functions of the organs of speech. At present, at any rate, it is sufficient for a student of language to be acquainted with a mere elementary knowledge of the laws of sound [1]).

It should be distinctly understood, however, that, though an acoustic *analysis* of the production of speech-sounds is of little value for the student of language, it does not by any means follow that a *study of our acoustic impressions* is superfluous. On the contrary, most of the distinctions in phonetics are really based on our acoustic impressions, as, for example, the distinction of vowels and consonants; see also 3.

Phonetics is, therefore, largely a chapter of physiology. It should not be forgotten, however, that the point of view of the phonetician is different from that of the physiologist.

---

1) It seems superfluous to give an outline of this chapter of physics here, because the subject is taught in all our secondary schools. Those who wish to consult an English book of an elementary kind may find what they want in *Experimental Science* I. Section VI *(Sound)* by S. E. Brown. Cambridge University Press. 1924.

7. To the practical student of language the organic analysis of speech-sounds is important as a means towards learning to imitate unfamiliar sounds. This applies especially to those sounds that do not make a very strong acoustic impression, i. e. the consonants. Unfamiliar vowels, on the other hand, must be learned chiefly by making ourselves familiar with their sound, although some knowledge of their organic formation may help to make the imitation perfect. This is not only taught by experience in foreign language teaching, but also by observing how children learn to speak their first language: although they cannot generally see how the vowels are produced, they imitate them more successfully than the consonants, even those consonants whose formation is visible, such as English *th*.

For the historical student, too, organic analysis is important. If in a given language *p* changes into *f*, and *t* at the same time changes into þ, we cannot, indeed, with certainty explain the cause of the change, but we can at least understand that the change in the two cases is of the same kind, and that it is reasonable to suppose that the cause in both cases is the same. An exact knowledge of sounds and their relations is also indispensable in interpreting the spelling of dead languages.

8. The first step in the organic analysis of sounds is to separate them from their surroundings. The best way to isolate a sound is first to pronounce it in a familiar combination till one is conscious not only of the movements of the organs of speech but also of its acoustic effect. It is then easier to pronounce it by itself, or in unfamiliar positions, e.g. [ɲ] of *franje*, or [ŋ] of *ding*, at the beginning of syllable.

9. It is, naturally, easier to analyse a sound when we lengthen it, so that we have time to become familiar with the movements and positions of our organs and with its acoustic

effect. It requires great care, however, to prevent a sound from changing when we lengthen it. It is easy enough to lengthen *f*, or *s*, or a vowel like [a:] in *ma*. But in lengthening *a* of Dutch *bak* or *e* of Dutch *bed* we are apt to change the nature of the vowel. Some sounds, moreover, cannot be lengthened at all, e.g. *p*, *t*, *k*. In fact, they cannot be isolated either, because they are pauses; lengthening *p*, *t*, *k* would mean maintaining the position without producing a sound.

10. When we have learnt to isolate and lengthen a sound, we must analyse its formation. For every sound, though acoustically one, is really not a simple structure, but the result of a series of movements or positions of our organs of speech. Some sounds are produced in such a way that we can partly *see* how we make them, e. g. *p*, *f*, *b*, *v*. But the difference between *k* and *g* or between *k* and the open *x* cannot be seen: it must be heard and felt.

It is, therefore, necessary for the student of phonetics to have some knowledge of the nature, positions, and functions of the organs of speech.

Organs of Speech

11. Speech-sounds are produced by *outgoing* breath, or expiration. Breath is expired by the *lungs*, which act like a pair of bellows. From the lungs the breath passes into the *windpipe*, or *trachea* [treikiə]. The wind-pipe consists of horseshoe-shaped rings. At the top is a closed ring, however; this forms the beginning of the larynx [lærĭŋks], and is called the *ring-cartilage* or *cricoid* [kraikɔid] from its shape.

The cricoid resembles a seal-ring, the narrow part being in front (see fig. 1). The broad part of the cricoid forms the back wall of the larynx. It supports another large cartilage, called the *shield-cartilage* or *thyroid* [þaiərɔid]; this is shield-shaped, and forms the two other walls of the larynx.

The thyroid can easily be felt by passing our finger along our throat; its projecting top in front is popularly called *Adam's apple.* It is more visible in men than in women; this is due to the acuter inner angle formed by the two sides of the shield in the case of men.

The cricoid and thyroid are connected by muscles. A front view of the cartilages of the larynx is shown in fig. 1, a back view in fig. 2. In both of these illustrations, as also in the third, the muscles etc. have been removed in order to show the structure of the larynx.

12. From the thyroid springs the *epiglottis* [epĭ'glotĭs], which closes off the larynx at the top. In swallowing we can feel and see the larynx go upward.

The physiological function of the larynx is to keep the trachea open, preventing it from folding together which would cause suffocation.

The thyroid ends in two horns, which are connected with the *hyoid* [haioid] or *tongue-bone.* See fig 3.

13. From the inner sides of the larynx spring two flexible ridges, called the *vocal chords* [voukəl kɔdz]. They resemble two lips, and are fastened in front to the shield-cartilage, in the angle formed by the two parts of the shield. At the back they are fastened to the *arytenoids* [ærĭ'tinoidz[, a pair of cartilages resting on the cricoid which have the shape of pyramids and can be moved very easily.

By means of the various cartilages and of muscles the vocal chords can assume various positions; they can also be tightened (shortened) or relaxed (lengthened).

14. The space between the vocal chords is called the *glottis;* there is also a space between the two cartilages (the arytenoids), so that we can distinguish the *chord-glottis* and the *cartilage-glottis.* See fig. 4.

15. From the larynx the air-stream passes into the *throat* or *pharynx* [færiŋks] The bottom of the pharynx is formed by the epiglottis. In front it opens into the mouth-cavity, above into the nose-cavity.

The *mouth* is the most important of the superglottal organs. It is also the one that is easiest to inspect, with the help of a hand-glass. Its complex shape should be studied carefully.

16. The roof of the mouth is formed by the hard palate and the soft palate. See fig. 5.

The soft or *back palate* can be raised and lowered. When it is pressed upwards and backwards, together with its pendulous extremity, the *uvula* [juvjŭlə], it shuts off the entrance of the nose-passage. In ordinary breathing the soft palate hangs lower, so that the nose-passage is open.

The hard palate (from the back palate to the gums) is called the *front palate*, which is not movable.

17. Opposite the palate is the *tongue* (see 12). We distinguish the tip of the tongue or *point;* the upper surface immediately behind the point is the *blade*. The part of the tongue behind the blade, including the middle of the tongue, is called the *front*. The surface behind the 'front' is called the *back*.

Special attention should be given to the meaning of the word *front* as applied to the tongue. It is the part which lies opposite the hard (or *front*) palate when the tongue is at the bottom of the mouth. See fig. 6.

18. The mouth is bounded in front by the upper and the lower *teeth*. The parts of the mouth containing the roots of the teeth are called the *gums*, the upper gums and the lower gums. In front of the teeth are the *lips*.

19. The organs of speech are of three kinds:

1. the organs of respiration (lungs and wind-pipe).
2. the larynx.
3. the superglottal organs (pharynx, mouth, and nose).

The lungs and windpipe supply the material of speech, viz. outgoing breath. This may be changed into voice in the larynx. The superglottal organs are used to modify the breath or the voice produced in the larynx. They serve as

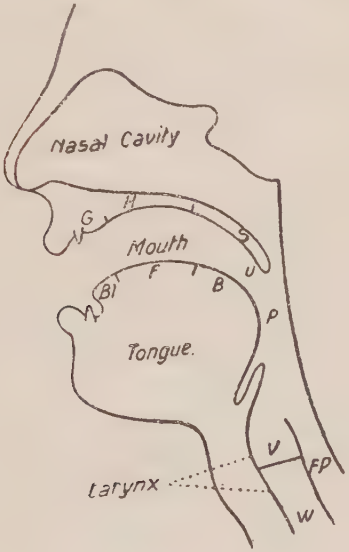


Fig. 6.

resonance-chambers and can vary their shapes and sizes by means of the tongue, soft palate, and lips; also by the shifting of the larynx: the higher the larynx is raised, for instance, the shorther does the pharynx become.

Sounds can also be produced by means of inspiration of breath. But this is only done occasionally, e.g. in saying *ja* in Dutch. Continuous speaking in this way, however, would be impossible because it would interfere with regular breathing.

20. The organs of speech have been considered in the foregoing sections as organs to produce speech-sounds. They may also serve to produce other sounds, such as sobbing or sneezing, snoring or whistling, or kissing. Some of these

sounds are voluntary, others are involuntary; but none of them are speech-sounds. The same organs are also used in other functions than as means of producing sounds. The tongue, though it is so important in the production of speech, that many languages have one word for tongue and speech (e.g. French *langue*), is hardly to be called an organ of speech, but rather an organ of taste. And the primary function of the teeth is still less that of helping in the production of sounds, whether speech-sounds or not. Indeed, as has been said [1]): "There are, properly, no organs of speech; there are only organs that are incidentally useful in the production of speech-sounds. The lungs, the larynx, the palate, the nose, the tongue, the teeth, and the lips, are all so utilized, but they are no more to be thought of as primary organs of speech than are the fingers to be considered as essentially organs of piano-playing or the knees as organs of prayer. Speech is not a simple activity that is carried on by one or more organs biologically adapted to the purpose. It is an extremely complex and ever-shifting network of adjustments — in the brain, in the nervous system, and in the articulating and auditory organs — tending towards the desired end of communication."

21. Theoretically, the study of phonetics is not restricted to any language or number of languages. The phonetician may examine the sounds and the sound-system of any language. Practically, however, the number of languages known to a student of phonetics is unfortunately restricted by the great difficulty of learning many languages. In the present book the sounds of Dutch, English, French, and German, as spoken by educated people, are chiefly referred to.

1) Sapir, *Language*, p. 7.

CHAPTER I.

ANALYSIS

Consonants and Vowels

22. When we analyse such sound-groups as [pa:, fok, pit], we find that the first consists of two sounds, the others of three. In comparing these sounds it is easy to hear that they belong to two classes, one formed by [p, f, k, p, t], the other by [a, o, i]. The former are called *consonants*, the latter *vowels*. The term *consonant* (also translated into German *mitlauter*, Dutch *medeklinker*) refers to a function of these sounds in Latin, for in Latin every syllable contained a vowel. But this is not so in all languages, and the term consonant should therefore be taken in its acoustic, not in its functional sense.

The difference between vowels and consonants is not absolute, but relative. As Rousselot expressed it, vowels and consonants form a natural series of sounds of which the extremes only are well marked off [1]).

23. It is difficult to give a simple definition of the difference between the two classes of sounds. We may say that vowels are essentially musical sounds, consonants essentially noises. In the case of vowels the fundamental sound is produced by the larynx, the superglottal organs serving to modify it.

1) Quoted by Roudet, *Eléments de phonétique générale*, p. 76 ("une série naturelle dont les extrêmes seuls sont nettement séparés").

In the case of consonants the action of the larynx is not essential; it may have no other function than that of conducting the air-stream into the pharynx; the superglottal organs decide the characteristic sound of a consonant.

24. If we pay attention to our superglottal organs in the production of sounds, we find that vowels like [a:, o, i] are produced by such a position of the tongue and the lips that the air-stream freely passes through the channel formed by the tongue and the palate.

Consonants like [p, f, k, t] are produced by such a position of the tongue, or of the lips, that the mouth-passage is closed at some point (as in p, k, t), or narrowed in such a way as to produce an audible friction (as in f).

Hence we may give these definitions:

Speech-sounds are vowels when they are produced in such a way that the air-stream freely passes through the mouth.

Speech-sounds are consonants when they are produced in such a way that the air-stream in passing through the mouth is either stopped somewhere for a moment, or is driven through such a narrow passage that we can hear a friction.

Consonants

Stops and Open Consonants

25. Consonants produced with complete closure of the mouth-passage, such as [p, k, t], are called *stops*.

Consonants produced with narrowing of the mouth-passage, such as [f, s], are called *open consonants*.

Strong and Weak

26. When we compare the initial consonants of Dutch *pak* and *bak*, it is easy to hear that in the case of *p* there is a louder explosion than in the case of *b*. It is also easy to feel that in the former case the lips are more firmly pressed against each other. Indeed, this

difference of pressure is easily visible. The cause of these differences is the difference of strength of the current of air that is driven through the mouth. We can accordingly distinguish consonants as *strong* or *weak* [1]).

Breath and Voice

27. There is also another difference between two such sounds as Dutch *p* and *b*. When we pronounce two Dutch words beginning with these consonants, e. g. *pit*, and *bit*, or *f* and *v* in *fiets*, *zeven*, we find that the second of each of these pairs of consonants is pronounced with a buzzing sound. The buzzing in *b*, *v* becomes especially noticeable when we put our hands over our ears.

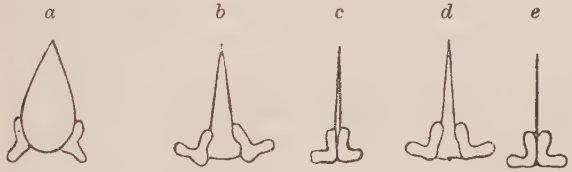


Fig. 7.

28. When we take air into our lungs the glottis is wide open (fig. 7*a*). In expiration we use our breath as economically as possible, so that the glottis is less wide open (fig. 7*b*), although wide enough for the air-stream to have a free passage. This is the state of the glottis in pronouncing such a sound as *f* in Dutch *fiets*.

The outgoing air that is not modified in the larynx is called *breath* [breþ]; all speech-sounds produced with it are called *breathed* [breþt].

29. The buzzing sound which we noticed in the second of each of the pairs of consonants mentioned in 27 is produced by the vocal chords. When the vocal chords are brought so

1) Instead of strong and weak the Latin names *fortis* and *lenis* are very generally used.

near together that a strong current of outgoing air causes them to vibrate with a succession of closures of the glottis and slight openings (fig. 7*c*), the air in the larynx begins to vibrate too [1]). This vibration is strengthened by the vibration of the air in the pharynx and mouth, which serve as resonance-chambers (see 19). The nasal cavity also serves as a resonance-chamber, at least when the passage between it and the mouth is sufficiently open.

The sound produced by the vibration of the vocal chords is called *voice*. All speech-sounds produced with voice are said to be *voiced* [vɔist].

30. When the glottis is narrowed for voice, the amount of air that succeeds in passing between the vocal chords is naturally small, and the air-stream in the mouth-cavity is accordingly weak. This explains why voiced sounds are always weak. When the glottis is open, however, as in the case of breathed consonants, we can produce a stronger air-stream; hence breathed consonants are often strong. But it is possible, even with the glottis open, to produce a weak air-stream. We see, therefore, that a breathed consonant may also be weak.

In some languages a breathed consonant is always strong, whereas a voiced consonant is, naturally, weak. In English, for instance, breathed and strong, or voiced and weak can always be said of a consonant. But it is not so in all languages. In Dutch an initial open *g* as in [ɣut] *goed* is breathed, but weak; this weakness distinguishes it from the equally breathed but strong [x] in [dɑx] *dag*. In Swiss and in South German [2]), *p* and *b* are both breathed, but *p* is strong, *b* is weak. In the same way Swiss German distinguishes a strong and a

1) It has been found (Gutzmann, *Physiologie* p. 38) that the glottis varies during the vibration of the vocal chords between a closure and an opening, reaching 1 or $1^1/_2$ m.M.

2) Luick, *Deutsche Lautlehre*, Wien 1904.

weak [s, f, x]. It is also well-known (from the comic papers if not by hearing) that Alsatians who speak French use the weak breathed consonants for the French voiced ones, so that French *bas* in the mouth of an Alsatian makes upon French ears the impression of *pas*. It may happen, however, that weak breathed consonants are used in French (and in Dutch) as the result of assimilation [1]).

Whisper **31.** We have seen that consonants can be breathed or voiced. Sometimes, however, a consonant is neither breathed nor voiced. When, for instance, we whisper [i:vi:] we hear no voice; and yet whispered *v* is different from breathed *f*. When we whisper [i:fi:], however, *f* remains the same as in loud [i:fi:].

We see, therefore, that voiced sounds change when we speak in a whisper. The sound that is heard when we whisper a voiced sound is called *whisper* in phonetics; speech-sounds produced with it are said to be *whispered.*

Note that *whisper* in non-technical language simply means absence of voice; in phonetics, however, whisper means the special sound that in ordinary whispering we substitute for voice. When we whisper so as not to be heard by those at a short distance, we leave the breathed consonants unchanged, and substitute what is technically called 'whispered' sounds for the voiced sounds. A whispered sound is always produced without voice (it is 'voiceless'), but a whispered sound, in its phonetic sense, is *not* produced with breath (it is *not* 'breathed').

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1) Rousselot, *Précis de prononciation française* p. 85: "La forte qui devient sonore se transforme par le fait même en douce. Mais la douce qui s'assourdit devient-elle de même une forte, en sorte que *d*, par exemple dans *médecin*, se transforme en *t* au contact de l's [metsɛ], et *v* en *f* dans *pauvre femme* [pof fam]? Cette seconde étape est voisine de la première et elle est peut-être franchie aisément. Cependant elle ne l'a pas encore été, au moins dans le Centre de la France." See further below, on *Assimilation* (119).

In phonetics we speak of whispered [v, z], not of whispered [f, s]. This is in the first place because whisper is felt to be a substitute for voice, but also because whispered consonants are acoustically related rather to the weak than to the strong consonants, for the current of air in whisper is extremely weak; this is natural when we consider how ordinary whisper is produced (32). It may be added here that vowels may be whispered, as well as consonants.

32. According to phoneticians whisper can be produced in two ways:

1. the vocal chords may be so close together that the chord-glottis (14) is closed, and a very small amount of air is allowed to pass through the cartilage-glottis; this is the ordinary whisper.

In producing whisper, therefore, the glottis has the shape of ʌ, the closed part being formed by the vocal chords, the open triangle by the arytenoids.

2. the vocal chords may be very near together, so that a very small amount of air can pass through the whole glottis; the vocal chords do not vibrate. This is called stage-whisper.

Aspiration

33. There is a fourth position of the vocal chords: they may be further from each other than in producing whisper, but not so far as in producing breath. This is the position in which aspiration is produced, as in the initial sound of Dutch *haas*. See fig. 7*d*.

34. We have seen (28) that in the case of inspiration the glottis is very wide open to enable the lungs to fill themselves completely with air. In expiration the glottis is always narrower: we save our breath. From the preceding sections it follows that in expiration the opening of the glottis through which the air-stream coming from the lungs must pass, may be fourfold. The glottis may be:

1. rather wide open, so that breathed sounds are formed;
2. less wide open, so that *h* is formed;
3. closed, except for the cartilage-glottis, so that whispered sounds are heard;
4. closed, but lightly enough to allow the air-stream to open it, so that voiced sounds are heard.

It is very important to become familiar with these distinctions of voice, breath, whisper, and aspiration, especially the first two. It is therefore, useful for the student to practise lengthening *f, v; s, z;* and other pairs that may be familiar to the student. When the acoustic as well as the organic sense has been sufficiently trained, it is useful to pass on to unfamiliar sounds, and to unvoice such as are generally voiced, e. g. [l, m, n, ŋ, r].

Place of consonants

35. If we compare the initial and the final consonants of Dutch *pak, stag*, or English *pack, fuss*, we shall find that the difference is caused by the different places in which the closure or the narrowing is formed. For this reason it is necessary to distinguish consonants according to place.

Minute differences of place are generally ignored. It is easy e. g. to feel that *k* is not pronounced in exactly the same place in [ik, uk], but the organic difference depends upon the preceding sound, and is not great enough to produce a markedly different acoustic effect. When, however, we pronounce [ik] with the *k* of [uk] both the organic and the acoustic difference are easily perceived.

On the other hand we distinguish [ˈt] in Dutch *beetje* from [c] in Dutch *beekje*, although the difference is probably no greater than that between the *k*'s of [ik] and [uk]. Indeed, the difference between the two Dutch sounds is so small, that in unstressed syllables it may become impossible to distinguish them; thus the present writer feels unable to decide whether

the diminutive of Dutch *koning* is formed with the suffix *-tje*, as has been asserted, producing [konəŋ·tə] *koningtje*, or whether it is [konəŋcə] *koninkje*, according to the traditional view embodied in the usual spelling [1]). The real reason for distinguishing [·t] and [c] is that a phonetician is bound to acknowledge differences, however minute, if they are used significantly in a language, whereas he may ignore equally great or even greater differences if they are not so used [2]).

It may also be observed that the acoustic difference between stops that differ in place only, is not very great, although they are distinguished in all languages. But children often mistake *k* for *p* or vice versa, saying [′kərtəmə′ne] for Dutch *portemonnaie* 'purse'; compare also such an onomatopœic pair as Dutch *kiewiet* and English *peewit*.

36. Closure or narrowing can be formed by the lips; as in *p* and *b*. Such consonants are called *lip-consonants*.

Open lip-consonants do not occur as speech-sounds in most languages, but it is possible to form them. According to Gutzmann (*Physiologie* p. 165), South German *w* is so formed (without, of course, raising the back of the tongue as is done in English). We produce a breathed open lip-consonant when we blow out a candle.

37. We can also form a narrowing of the passage by bringing the lower lip near the upper teeth: such consonants are called *lip-teeth* consonants, e.g. *f* and *v*.

It is possible to produce a closure in the same way, as in Dutch *w* of *wit*, but see 50.

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1) As to the question whether the sounds are [c,·t] or [cj, ·tj], see chapter II (*Glides*), especially 117.

2) This observation shows once more that a phonetician is governed by other considerations than a student of physics or physiology, in other words that phonetics is a different thing from physics or physiology or from these two combined.

38. All the other consonants are formed by placing some part of the tongue against or near some part of the palate, the gums, or the teeth. In pronouncing a consonant with the tongue against the front palate we naturally use what is technically called the front (17) of the tongue; in pronouncing a consonant with the tongue against the back palate we naturally use the back of the tongue. Hence [j] in Dutch *ja* is simply called a *front-consonant*, [k] in Dutch *bak* a *back-consonant*.

The forepart of the tongue is more flexible than the back part. Hence we distinguish the foremost part of its surface as *blade* from the rest called the *front* and *back* The blade can easily reach the gums and teeth.

39. *Front* and *back* do not denote very exact places, but rather *regions* of articulation of considerable extent. It is sometimes necessary to define the place of articulation more exactly; in this case we can use *palatal* for front, *velar* for *back*, and these can be subdivided into *pre-*, *medio-*, and *post-palatal*, or *velar*. Thus it would be useful to call *kj* in Dutch *wiekje*, *beekje* post-palatal rather than front; its place of articulation is certainly further forward than that of *k* even in *wiek*, *beek*, and yet it would be impossible to call it *front*, which would identify it with the place of [j].

Dutch has another front-consonant, viz. the stop *tj* in *beetje*, etc. It is probably medio-palatal, or pre-palatal. The alphabet of the International Association denotes it by *c*, but this symbol is also used for *kj* in *beekje*. Dutch distinguishes the two sounds (35), so that we must have distinct symbols. In this book ·t and c will be used.

40. In pronouncing *teeth*-consonants, and *gum*-consonants it is possible to use either the point of the tongue or the blade. Hence we distinguish *point-teeth-* and *blade-teeth-consonants*; also *point-gum-* and *blade-gum-consonants*.

41. When we pronounce teeth-consonants we generally put the point of the tongue just behind or against the teeth, as in the *point-teeth-open* [þ] in English *thin*. The point of the tongue approaches the lower edge of the upper teeth, and the air-stream passes through the narrow opening between tongue and teeth. Sometimes the tongue not only approaches, but touches, the lower edge of the upper teeth; in this case the air-stream passes between the interstices of the teeth.

42. It is also possible to produce point-teeth stops, as in French *t, d*. In these the closure is formed by putting the point of the tongue against the upper teeth.

Blade-teeth consonants do not differ much from the point-teeth consonants. In French the *s* is formed with the blade behind the upper teeth, the point being against the lower teeth.

43. We have a *point-gum-stop* in Dutch *t, d;* a *blade-gum-open* in Dutch *s, z*. In English [tš, dž] the initial consonant is often a *blade*-stop, which differs very little from the ordinary *t, d*.

See further 48.

44. The pronunciation of [š] as in *shoot* is explained in various ways. According to Sweet it is pronounced by retracting the tongue from the *s*-position and raising the point; he therefore calls it a *blade-point* consonant.

45. Another explanation of the difference between [s] and [š] is given by Jespersen. He considers that the characteristic difference between the sounds denoted by [s] and [š] in English, French and other languages, is the following: in pronouncing [š] some part of the tongue articulates against a part of the palate that is not directly opposite it when the tongue is in its neutral position.

Accordingly, [š] can be produced with the blade of the tongue raised to the place where the gums and the 'front' palate

meet; the point of the tongue is raised and turned backwards, thus forming a spoon-like 'resonance-chamber'. This is how English [š] is formed; in French [š] the place of articulation is more advanced.

46. A similar acoustic effect is produced in another way: a part of the tongue that is a good deal further back (some point of the 'front') articulates against a part of the palate that is further forward than the place normally opposite the articulating part of the tongue. This pronunciation is often heard in Dutch (as in *meisje*), but the other articulation occurs also and may, indeed, be more general.

47. With some speakers the point of the tongue is lowered so as to reach the lower teeth; this is not characteristic of either [š] or [s], however. This position of the tip of the tongue occurs e. g. in French [s], and also in Dutch [š] if pronounced in the way described in 46.

Form of Passage

48. We have seen, in the case of [š], that the same sound, or, at least, what is practically the same sound, can be produced in different places. Similarly, we can produce a sound very much like [þ] in English *thin* by forming a passage between the point of the tongue and the gums (instead of the teeth). The important thing that makes [s] so different from [þ] is the difference between the passages through which the air-stream passes. In [s] the sides of the tongue are raised so that the blade of the tongue forms a groove through which the air-stream passes. In [þ] the muscles of the tongue are relaxed, and the surface of the tongue is flat so that the air-stream passes along the whole surface of the tongue. In learning how to pronounce [þ], therefore, one of the most important things is to keep the tongue entirely flat.

Sound-reduction **49.** Open consonants can be pronounced with an ever wider passage so that at last no friction is perceptable. Breathed open consonants can thus pass into an aspirate. In rapid speech English *think* is occasionally pronounced [hiŋk], in Old-germanic the back-open [x] regularly became *h* initially, as in *hund* (Latin *centum*), and in ancient Greek an initial *s* underwent the same change.

This process is called sound-reduction.

50. When stops are reduced they become opens. Thus in Eastern Dutch weak *d* before *r*, as in *Nederlands*, is often pronounced [ð], so that the word is [neðrlɑns].

When we examine the formation of Dutch *w* in *wit*, it is difficult to decide whether we have a stop or an open consonant.

If we lengthen it we may find that the air escapes through may the interstices of the teeth [1]); in this it differs from stops like *p* or *t*, which, when lengthened, are nothing but pauses. But *w* in *wit* certainly does not make the impression of an open consonant to our ears.

The cause of our hesitation is that the closure between the lower lip and the upper teeth is imperfect. Sounds like Dutch *w* may also be called *reduced* sounds.

Articulation **51.** The place where the closure or narrowing is formed in producing a consonant is called the *place of articulation* of that sound. The organ that forms the closure or narrowing is said *to articulate* the sound. By articulation we mean the movements of the organs of speech in producing a sound, after the current of air has left the larynx.

In speaking of the *place* where a consonant is articulated we really mean the *principal* place of articulation. When we say that *p* is pronounced by the lips, we mention the place

1) Those who have no interstices between the teeth will find it impossible to lengthen *w* really.

that is most important for the sound, but it is a matter of course that the tongue for instance, must also have a certain position. Thus Dutch or English *m* is produced with the tongue at the bottom of the mouth (in its neutral position), and we simply say *m* is a lip-consonant. But in pronouncing *m* the tongue can also be raised, and this is done in some languages; in such a case the position of the tongue must of course be taken into consideration. In the same way we do not speak of the position of the back of the tongue in pronouncing *l*, unless it leaves its neutral position, as is done very clearly in English final *l*.

It is, therefore, necessary sometimes to speak of more than one place of articulation, if we use the term at all. Thus a lip-consonant can be pronounced while raising the back of the tongue, as in the case of [w] in English *war*; or a gum-consonant can be produced while rounding the lips, as is done by some English speakers with [r], e. g. in *red*; [š] in German (as in *schön*) is also pronounced with rounding; so is [š] in Dutch (as in *meisje*) when it is articulated in the first of the two ways described in 46.

Vowellikes

Consonants and Vowels

52. As a rule it is easy enough to decide whether a sound should be called a consonant or a vowel (22). There are some sounds, however, which resemble the vowels in being mostly voiced, and which also make a stronger acoustic impression than consonants usually do. This applies to the sounds denoted by [m, n, ɲ, ŋ, l, r̃]. Thus the acoustic difference between [tšĩldrən, tšldrən] *children* is very small.

It will hardly do, however, to call such sounds as *l* vowels. On the other hand they are acoustically different from the sounds that are always classified as consonants. It is convenient to treat these sounds as an intermediate class between consonants and vowels; they may be called *vowellikes*.

Oral and Nasal **53.** The first and last sounds in *den* are produced in the same place, viz. by putting the point of the tongue against the gums: they might both be called point-gum-stops. But in [n] the air-stream is not really stopped, for it passes through the nose, whereas in [d] the back palate is raised so as to shut the nose-passage. We see therefore that sounds can be produced:

1. with the nose-passage open: *nasal* sounds.
2. with the nose-passage shut: *oral* sounds.

It is possible to pronounce open consonants with the nose-passage left open, but these sounds are not very distinct from oral open consonants. Most languages have no nasal open consonants, but only nasal stops.

We speak of nasal sounds only if a nasal resonance is perceptible, for we cannot easily decide whether the opening of the nose-cavity is shut or not. In other words: the distinction of oral and nasal is essentially an acoustic one.

54. Nasals can be produced in the same places as oral stops. Thus we have the corresponding oral *p* and nasal *m*; oral *t* and nasal *n*; oral *k* and nasal [ŋ]. In Dutch we have the corresponding oral [ˈt], a front stop as in *beetje*, and the nasal [ɲ] as in *franje*.

Side Sounds **55.** When we examine the way in which we produce the first sound of *lot*, we find that the point of the tongue forms a closure against the gums; but the air-stream can pass at the sides of the tongue. Sounds produced with closure of the middle of the tongue and an open passage at the sides, are called *side-consonants* or *laterals*.

Trilled Sounds **56.** In pronouncing *r* as in Dutch *rot*, *bar* many people, especially those born in the northern and eastern provinces, trill the point of the tongue We can

produce a similar sound by the vibration of other organs, e. g. our lips, or the uvula.

These sounds are called *trilled sounds*.

For the trilled sounds some languages substitute non-trilled sounds. Thus English *r* before vowels, als in *red*, is produced without any trill [1]). Yet it resembles trilled *r* acoustically, and it is convenient to include it among the vowellikes.

The *l*- and *r*- sounds were also treated as a special class by the ancient Greek grammarians. They distinguished them as *liquids*. The name is quite defensible; for just as a liquid assumes the shape of the body that holds it, the liquids easily combine with all kinds of consonants: *pl*, *kl*, *sl*, *fl*, *pr*, *fr*, etc.

57. It has been shown that the vowellikes, although acoustically resembling the vowels, are organically more nearly related to the consonants. But this applies fully only to the vowellikes when voiced. The same sounds also occur breathed, however. Thus breathed *l* occurs in Welsh, and such a name as *Dolgelly* is rendered as [dol'geɬlĭ] by English people. This shows that the Welsh breathed *l* has a consonantal effect, suggesting *th* to an English ear. The consonantal effect is produced by a distinct friction. It is most convenient to treat even these sounds as vowellikes.

It may be remarked that the term vowellike is not only useful in phonetics, but equally so in grammar. Thus Dutch diminutives take the ending [ə·tə] if the simple word ends in a checked [2]) vowel followed by a vowellike: *pan, pannetje; bel, belletje.* In all other cases the ending is *-je, -tje: pak, pakje; baan, baantje* [baɲ·tə].

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1) Untrilled point-gum *r* is denoted, when necessary, by ɹ.

2) For this term, see 175.

Recapitulation

58. Recapitulating we find that the character of consonants depends:

1. on the nature of the passage through which the air-stream passes in the mouth: stops, open consonants; see 25.

2. on the strength of the outgoing current of air: strong and weak consonants; see 26 and 30.

3. on the state of the vocal chords: voiced, breathed, whispered, and aspirated; see 27 ff.;

4. on the place of articulation: lip-consonants, lip-teeth-consonants, etc.; see 35 ff.;

5. on the form of the passage (in the case of certain open consonants); see 48;

6. on the completeness of the closure or narrowing; see 49 f.;

7. on the position of the back palate: oral and nasal consonants; see 53 f.

Exercises **59.** In order to make himself familiar with these distinctions the student should practise exercises like the following:

1. voicing and unvoicing all consonants known to him;

2. nasalizing and denasalizing stops;

3. studying consonants identical in place, in the part of the tongue used, etc.;

4. practising the change of a stop into the corresponding open, and vice versa;

5. passing from [ʃ] to [s] and v. v., from [ʒ] to [z];

6. passing from a back-consonant as in [uk] to [ik], to Dutch *kj* i. e. [c], to Dutch *tj* i. e. [ʦ], to Dutch *t*, and v. v.

Vowels

60. We have seen (22 ff.) that it is characteristic of vowels that the air-stream should be free to pass through the mouth. Usually the nose-passage is closed so that we have *oral* vowels. All vowels, however, can be pronounced with the passage to the nose as well as the mouth-cavity left open, so that a sufficient part of the air-stream passes through the nose to produce a resonance in the nose-cavity: vowels thus produced are *nasal* vowels [1]).

Nasal vowels occur in French, as in *fin, enfant;* some people pronounce them in Dutch, especially in unstressed syllables, as in the first syllables of *onverschillig*, *konversatie*. In Dutch dialects nasal vowels occur frequently in stressed syllables: *mense* with a nasal [ɛ̃] in often heard from those who have otherwise given up the dialect forms.

61. The analysis of vowels [2]) is a subject that is much further from being settled than the discussion of the causes of the differences between consonants.

The first modern phoneticians attempted to arrange and compare vowels according to the acoustic impression they made. Starting from the theory that Parent Indogermanic had three vowels only, *a, i, u* [3]), they made an attempt to classify all other vowels as modifications of these primary ones. The triangle enabled these systems to adopt an appearance of scientific accuracy. Thus Brücke adopted the following scheme [4]):

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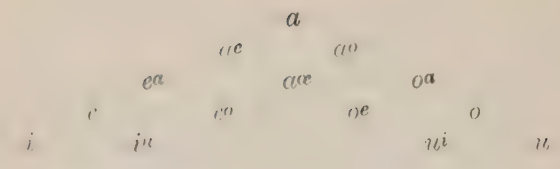
1) Nasal vowels do not occur in standard English. In some dialects, especially in American English, vowels are often more or less nasal; people talking so are said to speak with a *nasal twang*.

2) By vowels we shall mean oral vowels only, unless the contrary is stated.

3) It is immaterial for the analysis of vowels that the theory has since been proved to be wrong.

4) Sievers, *Phonetik* p. 80.



The vagueness of the scheme caused it to be of little use to students of langage, whether in practical or in historical study.

Other scholars have tried to find the characteristic quality of a vowel by examining their pitch when whispered. Starting from the theory that all vowels were the result of a fundamental tone, produced by the larynx, and essentially the same for all vowels, modified by the overtones in the superglottal organs, it was attempted to define these overtones [1]).

All these systems, however, have now chiefly a historical interest. For students of language they became obsolete by the appearance of the books of a Scotch teacher of elocution, Alexander Mellville Bell, whose system was improved and made generally accessible by his pupil Henry Sweet.

Theory of Bell-Sweet

62. The great merit of Bell's arrangement of the vowels was that it was largely founded on incontestable facts: the various positions of the body of the tongue [2]), and the lips.

63. If we pas from [a] to [i] we find that we raise our tongue. In passing from [i] to the vowels in Dutch *zeep*, *met*, the tongue is both times lowered: from [i] to [e], and again from [e] to [ɛ] in *met*.

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1) For a discussion of Trautmann's vowel-analysis the Dutch reader may be referred to Roorda, *Klankleer*.

2) Not the point or the blade, as is often the case with consonants.

64. If we compare [i] and [u] we shall find that the tongue may approach the palate equally nearly in both vowels. But it will be perceived that the highest point of the tongue in [i] is a part of the front of the tongue, approaching the front palate, whereas in [u] it is the back of the tongue that approaches the back palate.

65. Observations like these led Bell to consider as two of the determining factors in the production of a vowel:

1. the distance between the highest part of the tongue and the palate, or, briefly, the *height* of the tongue.

2. the part of the tongue that is nearest the corresponding part of the palate.

66. As the number of positions of the tongue is endless, Bell selected three, thus distinguishing three degrees of height: *high*, *mid* and *low*.

According to the part of the upper surface of the tongue that approaches the palate, a vowel may be *front* or *back*. In the case of a front vowel the front of the tongue (see 17) is nearest to the palate, the rest of the tongue sloping backwards. In the case of a back vowel the back of the tongue is nearest to the palate, the rest sloping forward. Sometimes the whole body of the tongue is more or less raised; this position is called *mixed* [1]).

67. Thus [i, e, ɛ] as in French *si*, German *see*, English *air*, were given as examples of the series high, mid, and low.

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1) This term is frequently misunderstood. It is often supposed to refer to some part of the tongue. It must be acknowledged that the term is not very clear, but a better one has not been proposed. As to its original selection by Bell, it is due to his supposition that in pronouncing a mixed vowel both the front and the back of the tongue were raised (Sievers, *Phonetik* p. 97, and Storm, *Engl. Philologie* I, p. 106 and 478). It seems not unlikely that this erroneous analysis of Bell's was due to the acoustic qualities of the mixed vowels; see *English Studies* II, 78 f.

It was supposed that in the mid-vowel the height of the tongue was exactly mid-way. All these vowels are pronounced with the front of the tongue. A similar series but pronounced with the back of the tongue is [u, o, ɔ] as in German *gut*, *so*, and English *law*.

68. According to Bell, therefore, we can assume nine chief places of articulation, which were arranged as follows:

high-back	high-mixed	high-front
mid-back	mid-mixed	mid-front
low-back	low-mixed	low-front

69. But a vowel may have each of these nine positions with rounding or without. By rounding is meant a narrowing of the mouth-opening by approximation of the lips. When we pass for instance from [i] in Dutch *vier* to [y] in Dutch *muur* we feel little if any change in our tongue, but the change in the position of our lips is easily felt and seen. Similarly the vowel of Dutch *nee* 'no' is sometimes pronounced with rounding, producing [nø].

Sweet distinguishes two kinds of rounding, *inner* and *outer*. Dutch [y] in *muur* is pronounced with outer rounding; the lips are brought together vertically. In pronouncing [u], e. g. in Dutch *boer*, we compress the corners of the mouth; this is called inner rounding. Outher rounding is used for front vowels; inner rounding for back (and mixed) vowels.

In reality there are more than two kinds of rounding, as will be easily seen by the help of a looking-glass, but Sweet's distinction may be said to denote two groups of ways in which rounding takes place.

Both inner and outer rounding *may* be accompanied by protrusion of the lips.

Thus we obtain nine unrounded and nine rounded vowels with the above tongue-positions.

70. According to Bell-Sweet two vowels may have practically the same position of tongue and lips, and yet differ in organic formation. The difference between French [i] in *fini* (the final sound) and in English *bit* is not in height (both are 'high'), nor in the articulating part of the tongue (both are 'front'), nor in the position of the lips (both are 'unrounded'). The difference lies in the different degree of tenseness of the muscles of the tongue.

In pronouncing French [i], 'there is a feeling of tenseness in that part of the tongue where the sound is formed, *the surface of the tongue being made more convex*' than in pronouncing English [ì] in *bit*, when the tongue is 'relaxed and flattened'.

Accordingly we distinguish *narrow* (or *tense*) vowels, as French [i], and *wide* (or *lax*) vowels, as English [ì].

71. As each of the eighteen vowel-positions mentioned in 68 may be 'narrow' or 'wide', we get 36 vowel-positions, hence 36 vowels. For most of these Bell and his followers have found examples in the various languages or dialects of Europe.

72. Even if some of the analyses of vowels are wrong, as they are certainly incomplete, it will be an excellent exercise for a student to study them practically. Such exercises afford a useful training in self-observation.

The easiest way to study the system is perhaps to begin with *i*, and then to lower the tongue for the mid-front and low-front vowels, first the narrow, then the wide ones. Another attempt may be made with the rounded back vowels. Those who are familiar with rounded front vowels may compare

Sweet's Table of Vowels

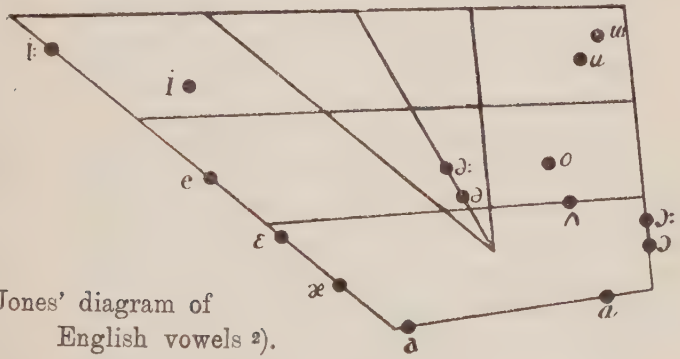
1 high-back-narrow ʌ.	7 high-mixed-narrow i. Welsh *un*. Russ. *synŭ*.	13 high-front-narrow i. Fr. *si*.	19 high-back-wide *ɑ*.	25 high-mixed-wide *i*.	31 high-front-wide *i*. *bit*. *see*. *pity*, *fear*
2 mid-back-n. a. *but*.	8 mid-mixed-n. ë. G. *gabe*. occ. Am. *earth*	14 mid-front-n. e. G. *see*. Sc. *say*. Dan. *se*.	20 mid-back-w. *a*. *father*.	26 mid-mixed-w. *e*. *better*.	32 mid-front-w. *e*. *men*. *say*.
3 low-back-n. ɐ. Cockney *park*.	9 low-mixed-n. ä. *sir*.	15 low-front-n. æ. *air*.	21 low-back-w. ɒ. Norw. *mat*.	27 low-mixed-w. *ä*. *how*. Port. *cama*.	33 low-front-w. *æ*. *man*.
4 high-back-n.-r. round. u. G. *gut*. Sc. *book*.	10 high-mixed-n.- round ū. Swed. *hus*	16 high-front-n.- round y. Fr. *pur*.	22 high-back-w.- round *u*. *put*. *too*.	28 high-mixed-w.- round *ü*.	34 high-front-w.- round *y*.
5 mid-back-n.-r. o. G. *so*. Swed. *sol*.	11 mid-mixed-n.-r. ö.	17 mid-front-n.-r. ə. Fr. *peu*. G. *über*.	23 mid-back-w.-r. *o*. *boy*. *no*.	29 mid-mixed-w.-r. *ö*. Du. *beter*.	35 mid-front-w.-r. *ə*.
6 low-back-n.-r. ɔ. *law*. Swed *så*.	12 low-mixed-n.r. ɔ̈.	18 low-front-n.-r. œ. Fr. *peur*.	24 low-back-w.-r. ɔ. *not*.	30 low-mixed-w.-r. ɔ̈. Swed. *upp*.	36 low-front.w.-r. *œ*. G. *götter*.

them with the unrounded front-vowels. It is more difficult to most students to unround back vowels; the sounds are probably not so common.

73. In the third edition of his *Primer of Phonetics* Sweet has further elaborated the system by assuming 36 modified tongue-positions, thus bringing the total of theoretical vowel-positions up to 72.

The system has thus become so complicated, that the addition is more likely to convince students of language that the system is untenable, and above all, unworkable, than to gain new adherents for it.

74. More recently attempts have been made to improve Sweet's table. The symmetrical arrangement is not, of course, meant to represent the exact facts: the floor of the mouth is not a square, nor is the palate. In passing from *i* to *e* we not only lower the tongue but also retract it. This has induced Mr. Daniel Jones to substitute the following arrangement, which is an interesting, but not essential, modification of Bell's [1]).



Jones' diagram of English vowels [2]).

1) As to the symbols, the colon, which is really a mark of length in the system of the *Association Phonétique Internationale*, is here used to denote the different quality of the free vowels.

2) Compare Sievers, § 247.

Position of the Tongue

75. The system of Bell has often been criticized adversely. But the advent of experimental (i. e. instrumental) phonetics has dealt the severest blows to the system.

According to the advocates of Bell's system the series high-mid-low shows a progressive widening of the configurative passage, i. e. the passage where the distance of tongue and palate is smallest. Experiments have shown, however, that this is not so. For the 'high' French *i* the average distance of the articulating point of the tongue and the palate is 6 millimetres; for the 'mid' vowel *é* (in *été*) it is 8, but for the 'low' vowel in *peur* it is 28 [1]). Similar results have been obtained for other languages, so that the 'mid'-position as something midway between 'high' and 'low' is untenable.

North German *e* in *see* is supposed to be mid; the tracings from Röntgenograms by E. A. Meyer (Neuere Spr. 1910) show hardly any difference in height between *i* and *e*. See fig. 8.

76. It used to be thought that 'high' position of the tongue was characteristic for the *i*-sounds. Of course the degree of height might vary for various *i*-sounds, but they were supposed to be 'higher' at any rate than *e*-sounds; the latter were either 'mid' or 'low'.

Now, experiments have shown that *i*-sounds sometimes have a lower tongue-position than *e*-sounds. Thus it is stated that South German *i* (as in *fisch*) is lower than *e* in North German *see* [2]).

It seems fairly certain, therefore, that the height of the tongue does not decide the acoustic result.

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1) Mr. Eykman declares that the measurements must be wrong; it may be so. I am not inclined, at any rate, to uphold the doctrine of the infallibility of experimental phoneticians.

2) This does not necessarily mean, of course, that *i* ever has a lower ongue-position than *e* in one and the same language.

77. It has also been shown that the same acoustic result may be obtained by articulating in different places, either

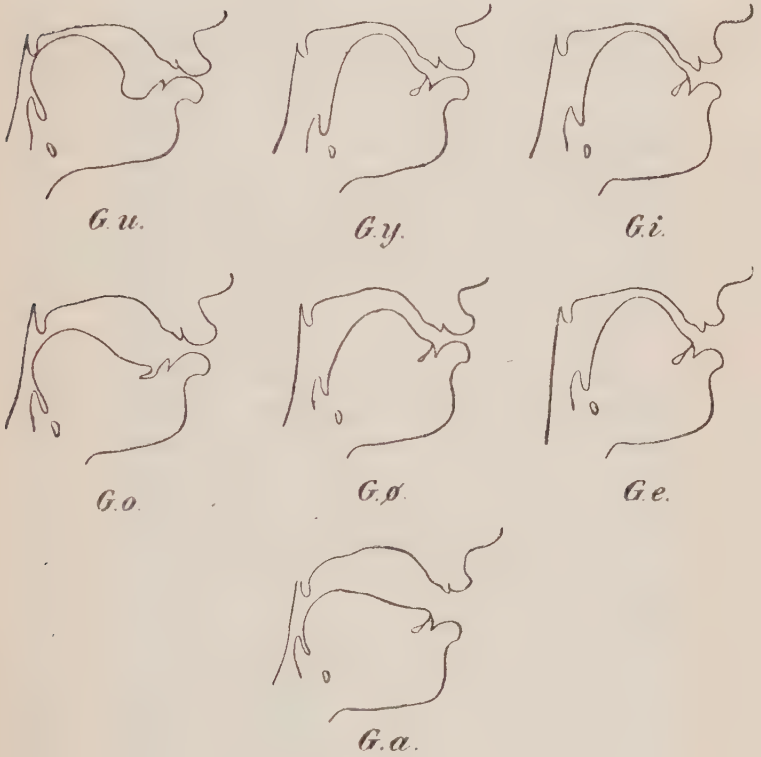

Fig. 8.

further forward or further backward. Thus [i] in English *heap* is produced by some native speakers with a part of the tongue that is much further backward than is usual in the pronunciation of others.

Such and similar experiences also seem to show that the acoustic quality of a vowel does not essentially depend upon the part of the tongue used.

Narrow and Wide

78. The advocates of the vowel-system have acknowledged that the distinction of narrow and wide is not equally clear in all vowels. This may simply mean that the difference is not absolute, and does not affect the reality of the distinction.

The distinction is also quite reasonable. For it is a well-known fact that a sound is influenced by the nature of the walls of the resonance-chamber. And the tension of the tongue must sensibly affect the resonance of the sound. Any one who has heard a Frenchman speak English will have noted the curious effect the tense French vowels make in English. It seems difficult for French speakers to learn the lax English vowels.

79. According to Sweet, the feeling of tenseness is accompanied by a convex shape of the tongue. Experiments seem to have proved, however, that characteristically narrow vowels, such as [i, e] in North German have not a more convex shape of the tongue than wide vowels. However correct the distinction of narrow and wide vowels may be, therefore, the explanation of the difference given by Sweet seems untenable [1]).

80. The merit of Bell and Sweet, in spite of the criticism that has been advanced against their system, remains that they have laid the foundation of a true and fruitful method of studying speech-sounds in general, and of vowels in particular. It may be added, however, that students of language, especially those who are chiefly interested in the history of

1) Another explanation (based on the results of an experimental investigation) has been suggested by E. A. Meyer (Neuere Sprachen, vol. 21, 1913). He thinks that in the case of narrow (tense) vowels the muscles of the vocal chords are tenser, so that a smaller amount of air is allowed to pass through the glottis than in wide (lax) vowels. See also Sievers §§ 254, 256.

language, are rather apt to look upon the analyses of Bell and Sweet as final.

The organic analysis of the vowels must be supplemented by an acoustic analysis. It seems probable that, speaking acoustically, a vowel is the result of a fundamental tone pro-

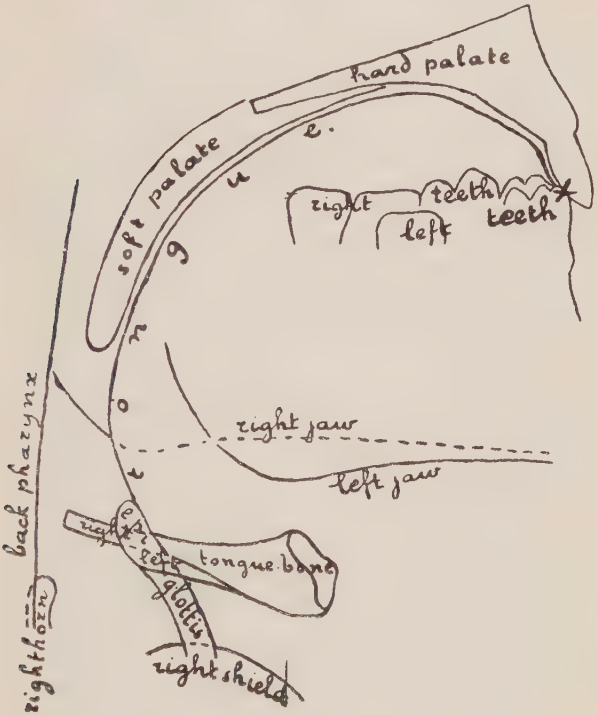

Fig. 9.

duced in the larynx and the overtones produced in the pharynx and mouth, respectively. It seems to be certain that each vowel has not only its own overtones, but also a fundamental tone of its own, so that the difference between vowels is not exclusively due to the position or movements of the superglottal organs.

81. It seems probable, in conclusion, that the differences between vowels are chiefly due:

1. to the various sizes and shapes of the resonance-chambers

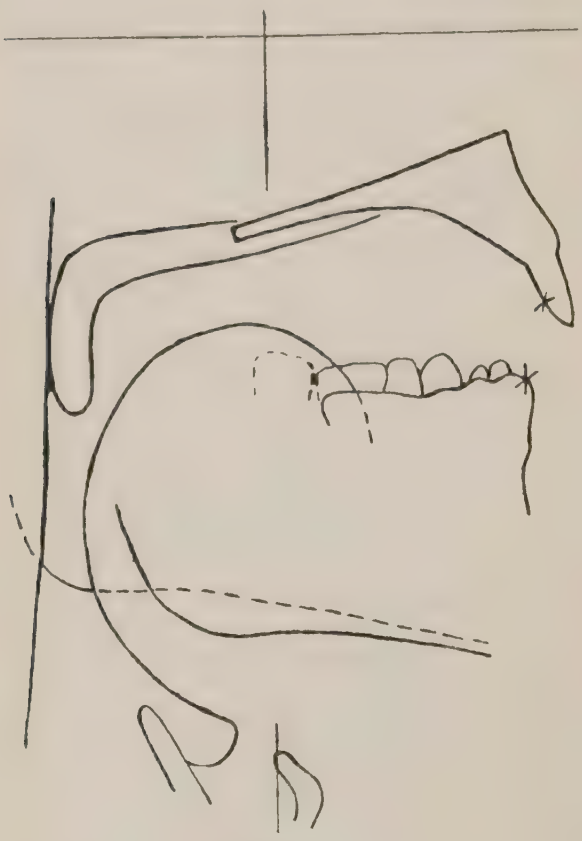

Fig. 10.

formed in the mouth by the various positions of tongue and lips and the soft palate;

2. to the various sizes and shapes of the pharynx, due to the variations in the position of the tongue and the larynx;

3. to the variations in the position of the larynx;
4. to the varying degrees of tenseness of the vocal chords.

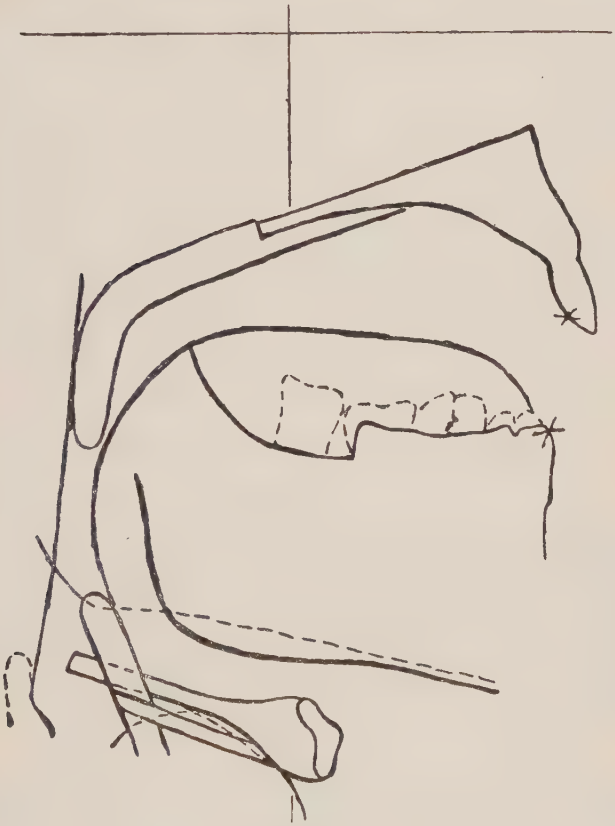

Fig. 11.

82. What has been said in 81 will be better understood by the careful examination of some tracings from Röntgen-photographs, showing the positions of the organs of speech in pronouncing the vowels of Dutch *boek* (fig. 10) and *baas* (fig. 11) by L. P. H. Eykman (Vox 24, 1914).

The first of the three tracings (fig. 9) shows the positions

of the organs at rest, with the passage to the nose open and the tongue near to the palate [1]). It will explain the two others.

In the tracing of *u* note the peculiar shape of the tongue, causing two large spaces (the mouth and the larynx) joined by a narrow passage (the pharynx).

In [a] the tip of the tongue touches the lower teeth; and the larynx is raised. The soft palate is much lower than in *u*.

83. The term articulation has been discussed with reference to the consonants (51). It is hardly necessary to add, after the criticism of the theory of Bell and Sweet, that the term place of articulation can have only a very vague meaning with respect to vowels. It is really impossible to speak of the *place* or even *places* of articulation of a vowel.

Relations of Vowels and Consonants

Vowels and Open Consonants

84. There is naturally no fixed line separating vowels from voiced open consonants. Starting from [i] in *seed* we can gradually bring our tongue nearer the palate, till the moment comes that we hear a friction, i.e. the consonant [j]. But there must have been an intermediate position where it was impossible to determine whether the sound was still a vowel or already a consonant [2]).

85. In some languages [j] is pronounced with a clearly audible friction, e. g. in Dutch *jij*, so that it may truly be called consonantal. But in other languages, such as English, [j] is pronounced with so great a distance between the articulating part of the tongue and the palate that audible friction is a sheer impossibility. Even then, however, it is usually called a consonant. This is contrary to our definition

1) Its usual position, with the mouth shut.

2) Compare 22, also 163.

in 24. But when we consider the acoustic impression the sound makes we must call it a consonant.

86. Just as in the case of [i] and [j], there is also a difficulty in drawing the line between [u] and [w], as in *will*. Moreover it is only towards the end of [j] and [w] that the passage is narrow enough for any friction to be possible.

For these reasons [j] and [w] are sometimes called *semivowels*.

Among the semivowels may be mentioned the initial consonant of French *huit*. It has the same tongue-position as French *u* in *lune*, but differs from it by the further narrowing of the lip-passage.

87. Semivowels may be defined as sounds that are acoustically consonants (22), although the have they organic formation of vowels (24).

They are quite different from the vowellikes (52 ff.), which are acoustically vowels rather than consonants, although in their organic formation they resemble the consonants.

The term semi-vowel is chiefly used in historical grammar.

CHAPTER II.

SYNTHESIS

Glides

88. When children are asked to enumerate the sounds in their own language, they often distinguish sounds that in phonetic transcription are looked upon as identical, e. g. the vowels of Dutch |bɜn| *ben* and |kɜrk| *kerk*. The cause is that children are apt to hear very accurately, and are not so much influenced by the spelling as grown-up people often are. There is no complete identity between the vowels of *ben* and of *kerk*, for each of them is influenced by the following consonant. This shows that the analysis of single, i. e. isolated, sounds is, strictly, an analysis of imaginary sounds. It is clearly necessary to correct this analysis by considering sounds in relation to one another.

89. The sounds that have been discussed so far are all such as are held for a certain length of time (some hundredths of a second). But it is clear that our vocal organs, before reaching a certain position, must generally pass through some intermediate positions.

If, for instance, we wish to pronounce a vowel, the vocal chords, which are wide apart for breathing, must be closed lightly in order that voice may be produced. But *some* time must naturally elapse before the glottis passes from openness to

closure, and during that time some sound may be produced. In the same way our vocal organs must pass through intermediate positions when we stop speaking. When we say *top*, for instance, we open our lip-passage after it has been closed for *p*.

90. It is also clear that in passing from one sound, requiring a certain position of our vocal organs, to another sound, requiring another position of the organs, we must pass through intermediate positions.

In saying *pit*, for example, our glottis is open for *p*, closed for *i*, open again for *t;* the passage formed by our lips is closed for *p*, open for the other sounds; our tongue is in a neutral position for *p*, raised for *i*, again raised, but in a different place, for *t*. It is clear that all these changes require time, during which we continue to hear sounds.

91. Sounds that are produced whilst the vocal organs are on the way towards a sound, or in order to pass from sound to silence, or in passing from one definite sound to another, are called *glides*.

It is characteristic of glides that the position of the vocal organs changes continually so that no position is *held* for an appreciable amount of time. Hence no glide is perceived as such, but the cumulative effect of a series of glides is sometimes clear even to an untrained observer. We speak of *held* sounds when we wish to distinguish the sounds discussed in the first chapter from these glides.

In isolating and lengthening held sounds (8 f.) we really change them, for we then pronounce them without their proper glides.

92. In many cases the shifting of the vocal organ is too quick for the ear to perceive it, so that the glides are of no practical importance. Moreover, the course of our organs of speech in passing from one sound to another is in many

cases inevitably the same with different speakers, because they always take the shortest route. Hence it is only in some special cases that we need speak of glides.

93. Some phoneticians speak of *inaudible glides*. This may seem absurd, and is inconsistent with our definition in 91. But the practice can be traced to the definition of *sound* given by Sweet (*Primer of Phonetics*, 3): "When we talk of the sound *s* we mean (1) the shape of the throat and the position of the tongue by which it is produced, and (2) the hiss which is the result of sending the breath through the passage thus formed."

It seems to the present writer that no linguistic purpose is served by thus changing the natural meaning of the word sound [1]). To a student of language a 'sound' that is inaudible, does not exist.

94. The chief differences in the glides in different languages are caused by the different management of the vocal chords. If we have to pass from *p* to *i*, for instance, in a word like *pit*, the successive positions of the tongue and lips will be the same with two speakers of different nationality (as far as the held sounds are identical), but the speakers may (and often will) vary in the exact point of time at which they pass from breath (open glottis) to voice (closed glottis), or vice versa. And such a difference can be *clearly* perceived by the difference of the acoustic impressions we receive. Compare Dutch (or French) initial *p* (as in Dutch *pit*, French *pas*) with English *p* (as in *pit*).

Glides preceding a held sound are called *on-glides;* those following a held sound are *off-glides*.

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1) See, however, 108.

The glides produced in passing from silence to a held sound, and from a held sound to silence, are sometimes distinguished by a special name: *initial* and *final* glides.

95. The necessity of studying glides is sometimes doubted both by practical and scientific (historical) students of language. It may be useful, for this reason, to quote the words of a scholar who will hardly be suspected of being unduly influenced by technical or traditional considerations, Mr. E. Sapir, who in *Language* p. 44 remarks: "Probably not one English speaker out of a hundred has the remotest idea that the *t* of a word like *sting* is not at all the same as the *t* of *teem*, the latter having a fullness of 'breath release' that is inhibited in the former case by the preceding *s*; that the *ea* of *meat* is of perceptibly shorter duration than the *ea* of *mead*; or that the final *s* of a word like *heads* is not the full buzzing *z*-sound of *please*. It is the frequent failure of foreigners who have acquired a practical mastery of English and who have eliminated all the cruder phonetic shortcomings of their less careful brethren, to observe such minor distinctions that helps to give their English pronunciation the curiously elusive 'accent' that we all vaguely feel. We do not diagnose the 'accent' as the total acoustic effect produced by a series of slight but specific phonetic errors for the very good reason that we have never made clear to ourselves our own phonetic stock in trade [1])".

Vowel-Glides

96. For the production of a vowel it is necessary:

1. to produce a strong current of outgoing air.
2. to produce voice [2]).

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1) See also 149.

2) We need not consider whispered or breathed vowels.

3. to give the superglottal organs the positions required for the vowel.

All these movements are not necessarily performed at the same time: there may be a strong current of outgoing air before the glottis is in the position for voice, and before the superglottal organs have adopted the positions required. On the other hand, the superglottal organs may have assumed the special positions before there is strong expiration: this would naturally produce no acoustic effect. It is necessary and sufficient for the superglottal organs to have the required position as soon as and as long as voice is produced. But it is immaterial whether this position of the superglottal organs is adopted before voice, or continued after voice has stopped.

We have to deal, therefore, with the ways in which the first two, expiration and voice-production, are combined.

Vowels, at the beginning of a group, may be begun in two ways:

1. the glottis may be in the position for voice before expiration begins. This is called *clear beginning;* it occurs in Dutch after a consonant, e. g. in *vereend*, not in *eend;* also in unstressed syllables, as in *koöperatie.*

Clear beginning is the rule in South-German, and is often used in North-German in the same cases as in Dutch.

2. when expiration begins the glottis may be gradually narrowed, thus passing through the chord-positions for aspiration and whisper, till the position for voice is reached. This is called *gradual beginning;* it is usual in English, and many other languages.

97. When we want to produce voice, the glottis may first be firmly closed, and then opened so as to put the vocal chords in a position to produce voice (fig. 7*e* and 7*c*). The opening of the glottis produces a sound that may be compared to *k* or *p*; hence it is called a *glottal stop* (see 100). It can

be most easily heard when we whisper a vowel, e. g. in whispering Dutch *aap*. Those who pronounce an initial vowel with a glottal stop can easily learn to pronounce it without a vowel. They will find that the acoustic effect of the glottal stop varies according to the position of the superglottal organs. In other words, when we pronounce a glottal stop we can hear what vowel would follow. There are, therefore, as many glottal stops as there are vowels (see 100). A glottal stop with the mouth open, for instance in the position for [a], has a louder effect than *p* or *k*; but it requires some training always to distinguish a glottal from an oral stop.

This way of first pronouncing a glottal stop before beginning a vowel is common in Dutch, especially in emphatic speech: *Opletten! Akelige jongen!;* also before a stressed vowel opening a syllable after another vowel: *geademd, beïnvloeden, beëdigen.* The glottal stop seems to be clearer still in North-German.

98. Teachers may have found that when they want to bring out very clearly the difference between the English and the Dutch way of beginning a vowel, the pupils are apt to hear [hɑ] with aspiration for English [ɑ] with gradual beginning.

This may partly be because the pupils substitute a familiar for an unfamiliar sound-group; but it may also be the case that in wishing to bring out the difference the teacher pronounces the initial glides too strongly, so that he really pronounces [hɑ] for English [ɑ]. See fig. 7*d*.

99. The difference between [ɑ] with gradual beginning and [hɑ] is one of degree. In both cases expiration begins before voice; but in [hɑ] the expiration before voice is stronger so that it makes the impression of a sound preceding the vowel.

100. When we pronounce [hɑ] the tongue and lips are

or may be already in the positions for [ɑ] when the aspiration begins. Hence *h* in [hɑ] is not absolutely the same sound as *h* in [hi]; it is easy to hear the difference when we whisper these sound-groups. We can say that there are as many kinds of *h's* as there are vowels (See 97).

Some phoneticians have called *h* a voiceless vowel. For if we say [hɑ] the superglottal organs are already in the position for [ɑ] when we say *h*: we can say, therefore, that [hɑ] consists of a voiceless [ɑ], followed by a voiced [ɑ].

Medial *h*, between two vowels, is pronounced differently: in saying *behold* we do not pass from voice to aspiration, and thence to voice, but the impression of *h* is produced by very weak vocality, which is both preceded and followed by a vocalic sound [1]).

101. Vowels may be finished in the same way as they are begun, but the processes naturally succeed each other in an inverted order. The difference between the various ways, however, is not so clearly perceptible as in the beginning of vowels. English and Dutch vowels generally have the gradual ending.

The ending with a glottal stop is used in Dutch when we speak with great determination, to express that an affair is 'settled'; in this way *ja* may be pronounced, sometimes even with the vowel of *rat*, which otherwise does not occur finally. *Nee* may also be pronounced in this way.

Sometimes, when a final vowel, especially tense *i*, is pronounced with great emphasis (usually accompanied by lengthening), the tongue remains in the position for i or is even slightly raised when voice has already passed into breath; the

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1) Tracings showing medial voiced *h* in German obtained in an experimental way are to be found in an article by Luick, *Neuere Sprachen*, 31 p. 266—9.

result is a breathed open consonant. In this way I have heard a Dutch nurse call out to her charge: [ma'ri:ç] *Marie.*

The glottal stop after a final vowel is sometimes so clearly audible, also to an untrained listener, that it is expressed in the spelling. Sapir (*Language* p. 49) refers to the glottal stop "at the end of the snappily pronounced *no!* (sometimes written *nope!*)."

An aspirated ending of final vowels is often heard in the speech of Jews, at least in interjections: *nah!*

Glottal Sounds **102.** The glottal stop and *h* may be considered as glides, exaggerations, as it were, of the clear beginning and the gradual beginning respectively. Accordingly we may say that there are four ways of beginning and ending a vowel; perhaps three, for the difference between gradual and aspirated beginning (and ending) is one of degree only. But there are also reasons to consider the glottal stop and *h* als held sounds:

1. we can define the position of the vocal organs. For both the glottal stop and *h* are, or may be, pronounced with the superglottal organs in the positions that are required for the following vowel;

2. they make a very distinct acoustic impression. This is especially the case with *h* to a Dutch hearer; but in some languages the glottal stop is distinctly audible, much more so than in Dutch. On the other hand those that do not use *h* in their own language, often find the difference between [ɑs] pronounced with a clear beginning, and [hɑs] difficult to perceive, and difficult to imitate.

These sounds, whose chief place of articulation is the glottis, are called *glottal* sounds. The question whether they are to be called consonants or vowels is of little importance (22). Acoustically they are most closely related to the consonants. This explains why a glottal stop is sometimes substituted for

an older oral stop; thus in a Zeeland dialect *lekker* has become lɛ'ər; similarly bɑ'ər, lï'ə for *bakker*, *likken* [1]). The same change has occurred in other languages, such as Scotch [2]). See also 101 on *nope*.

The consonantal character of *h* is shown by the fact that the indefinite and definite articles before words beginning with *h* have the form |ə, ðə|, i. e. the forms that are used before consonants.

If we look upon the glottal sounds as consonants, it should be added that they do not answer to the organic definition of these sounds. This seems quite natural, for they are at any rate essentially different from the other consonants in their organic production. We should meet with another difficulty if we called the glottal sounds vowels, for, if correct from an organic point of view, it would contradict our acoustic impression.

103. In the preceding sections (96 ff.) we have discussed initial and final vowel-glides (94). The on-glides and off-glides will be treated in the sections on *Consonant-glides* that follow; these sections will also treat of the glides preceding or following vowellikes. It is convenient in each case first to treat of the initial and final glides, before entering on the subject of the on- and off-glides, and the glideless groups.

Consonant-Glides

Stops **104.** The characteristic and necessary element in a stop is the stoppage of the air-stream in the mouth-passage. This stoppage, however, is inaudible by itself, so that, apart

1) Verschuur, Klankleer van het Noord-Bevelandsch. Amsterdam, 1902.

2) If the oral stop was originally produced with closure of the glottis (as is done in French, for instance, according to Professor Meillet), the change of an oral to a glottal stop would be a case of the loss of one part of the articulation and the consequent audibility of the other

from voice, we should only notice a pause in the case of all stops [1]), if the passage from a sound to the stoppage, or the explosion followed by the passage to a following sound did not make us perceive differences of sound. A stop, therefore, may consist of three elements:

1. the process of stopping the passage;
2. the pause;
3. the explosion on the opening of the passage.

105. In initial breathed stops there is naturally no glide before the stoppage, as in Dutch *pas* [2]), *kar*.

There is not necessarily a glide after final stops, for we can (and do sometimes) pronounce them without loosening the stoppage, so that there is no explosion. In that case there can naturally be no final glide. Such stops are sometimes produced in Dutch, in careless speech; it probably accounts for the complete loss of final stops in some words; for a final stop without explosion is hardly audible. Such a pronunciation seems to account for Dutch *gymnastie* for *gymnastiek*; similarly *pedagogie(k)*. It also explains the mistake of a schoolboy who, when asked by his master what 'because' was in Latin, whispered to his neighbour to prompt him, and on hearing [kɥeni] *'k weet het niet* (I do not know) surprised his master by cheerfully answering *queni*. It also helps us to understand how final consonants came to disappear in many languages, such as ancient Greek and modern French.

106. A voiced stop may have a voiced initial glide. In Dutch *dak* the voice begins before the closure for *d* is formed, or voice is at least audible during the closure. In English *day*,

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1) Nasal stops allow the air-stream to pass through the nose; the difference between *m* and *n* can be easily perceived, even when there are no glides: this is probably due to the different forms of the resonance-chambers.

2) No initial glide would even be possible if the lips are shut when we begin to speak, as is often the case.

on the other hand, there is no voice audible till the stoppage is opened. This might seem to mean that English initial *d-* is identical with Dutch initial *t-*; it should be remembered, however, that English *d-* is weak as well as voiced, Dutch initial *t-* is strong. In Dutch we have a sound resembling (or identical with) English initial *d-* if a breathed consonant precedes; thus in *het doet er niet toe* we sometimes hear [ədut, dut] but with a *d* very clearly different from Dutch initial *d*.

Final voiced stops may have a voiced final glide, but the glide is often whispered. This is the case with final voiced stops in English, as in *had*.

When the final voiced stop is completely voiced, as in French *robe*, we often have the impression of a weak [ə] after the consonant.

Some languages have no final voiced consonants (whether stops or open consonants); thus in Dutch every medial voiced consonant [1]) becomes breathed finally: plural *hoeden*, singular *hoed* (with final *t*), although the spelling does not show the difference.

Stops and Vowels

107. When we pass from a breathed stop to a vowel we must substitute voice for breath. This change may take place at different points in the course of the two sounds.

In Dutch (and French) initial breathed stops *before* a vowel (as in *pas*), the glottis probably begins to be narrowed before the opening of the stop, so that we hear voice (the vowel) immediately after the opening of the lips [2]). In English (and North-German) breathed stops, on the other hand, the off-glide is voiceless: the glottis at the moment that the air-stream is allowed to pass, is still open, and passes through the position

1) It has proved necessary to remind some readers that *consonant* in this book means consonant, and does not include *vowellikes*.

2) Meillet (*Caractères généraux des langues germaniques* p. 36) states that in French breathed stops the glottis is shut during the closure of the mouth-passage.

for aspiration to that for voice. The off-glide in North-German is quite distinct, so that it almost sounds like an independent sound (an *h*), whereas in English the off-glide is much weaker. In South-German the glide after the initial stop is so strong that we speak of *aspirated* stops. If the stoppage is only slowly loosened the stop is followed by the corresponding breathed open; *p* thus turns into *pf*, *t* into *ts*, *k* into [kx]. Such combinations are called *affricated* consonants.

Affricated consonants are frequent in German; they are also used in the dialects of East Groningen, where *t* frequently sounds like *ts*. It should be noted that we only have an affricated consonant if the two sounds occur in the same syllable. Successions of a stop and the corresponding open in two syllables are frequent but quite different. Examples are to be found in Dutch *opvatten* (*pf*), *uitzingen* (*ts*), *pakgaren* (*kx*).

Breathed stops *after* a vowel, as in *ap*, have a voiced on-glide, but the off-glide after the explosion is breathed. In *ap* we do not really hear the on-glide of *p* as such; but we do hear its effect on the following stop. For if we pronounce *ap*, *at* without opening the closure we still hear the difference in the final consonants (105).

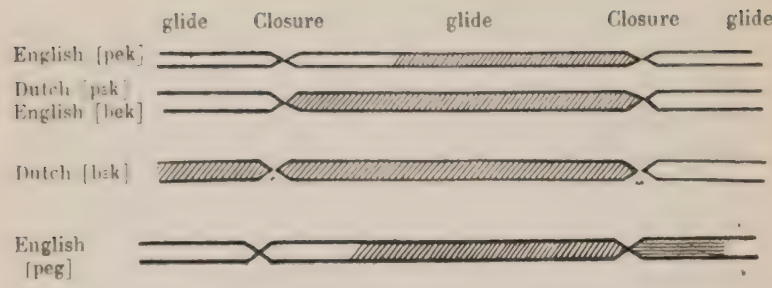
Medial breathed stops naturally present the same features as have been discussed for stops with a preceding or a following vowel.

We see, therefore, that the important differences between breathed stops are in their off-glides *before* a vowel (*pit*, etc.)

The combination of voiced stops and vowels does not present any features worth remark.

108. The chief differences between the glides of combinations of stops and vowels may be respresented as follows[1]):

1) The parts darkened by slanting lines denote voice; the one with horizontal lines denotes whisper. For the sake of parallelism the graphs show breathed initial or final glides: after what has been said in 105 it is perhaps superfluous to repeat that such glides are imaginary, for no sound is really heard.



109. It has been explained that there are various kinds of breathed stops, and of voiced stops produced in one and the same place. It should be understood, however, that as a rule, each language only possesses one pair of them formed in the same place. This is probably because the differences between them are very small. Thus there is only a difference of strength between an initial French or Dutch *p* (or *t*, *k*) and an English *b* (or *d*, *g*); this explains why French soldiers in adopting *Daily Mail* as the name of their trench-newspaper called it *Télé-Mèle*.

It would be difficult for speakers of a given language to distinguish three kinds of stops produced in one place, for instance English *t*-, Dutch *t*-, English *d*-: the two last do not differ in voice, but only in strength.

This explains why each language has generally only two homorganic stops (unless there is only one [1]), which are sufficiently different to be distinguished [2]). English *d*-, for instance,

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1) Thus Dutch has no weak stop corresponding to strong (and breathed) *k*, apart from cases of assimilation. If a language has three homorganic stops, e. g. *b*, *p*, *ph* in ancient Greek, the last is probably pronounced with a real aspirate, not simply with a breathed glide.

2) They are called voiced or breathed according to the corresponding member of the pair in the same language. Thus, it is true that there is no real difference of voice between English initial *d*- and Dutch initial *t*-. But English *d*- is called voiced, being more voiced than English *t*-; Dutch *t*- is called breathed because it is more breathed than Dutch *d*-. In other

may resemble Dutch *-t*, but it is clearly different from English *t-*. Conversely, Dutch *t-* may resemble English *d-* but it is clearly different from Dutch *d-*.

The acoustic difference between stops is never great if we compare two that are pronounced in the same place (thus English has *pother* by the side of *bother*), or two that are both strong or both weak (thus it is often difficult to distinguish *kl-* and *tl-*) [1]).

Open Consonants **110.** In breathed open consonants the sound is breathed from beginning to end.

But in voiced open consonants the voice may begin at different times:

1. voice begins at the same time that the narrowing for the consonant is being formed: thus French *v* and *z* are formed; it is analogous to the clear beginning of vowels;

2. the glottis does not begin to put itself in the position for voice till the narrowing has been formed: thus English *v* and *z* are formed in *veal, zeal.* This is analogous to the gradual beginning of vowels;

3. the glottis is open during the first part of the consonant and adopts the position for voice in the course of it: thus Dutch initial *v* and *z* are formed in *vee, zee.* They are half-voiced.

The beginning of Dutch *v, z* is, therefore, clearly breathed. To Dutch speakers English *v, z* often seem completely voiced, like the French sounds. On the other hand Dutch initial *v, z* sound to foreigners like *f, s.* Thus E. de Amicis in describing a visit to Broek in Holland says that a woman asked him: *Foulez-fous foir une maison particulière?* [2])

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words 'breathed' and 'voiced' with reference to stops may be relative, not absolute terms.

1) In the English proverb *Many a little makes a mickle*, the two words may be pronounced [likl, mikl] so as to form a real rhyme.

2) Olanda, Treves, Milan. p. 345. Of course, the Dutch sound was not really *f*, for Dutch *v-* is weak

111. Final voiced open consonants may be completely voiced, as in French. But before the narrowing is widened, the voice may also be weakened to whisper; this is the case with final voiced consonants in English: *give, ease.* When a word ends in two or more consonants the final open consonant may be *entirely* whispered, as in English [gi̥vz] *gives*; [reidž] *rage.* We may also distinguish the French and the English ending of these consonants as the *clear* and *gradual* ending.

Some languages have no final voiced consonants; see 106.

Voiced open consonants between vowels are naturally voiced from beginning to end.

Vowellikes **112.** In the pronunciation of initial vowellikes voice usually begins at the same time as the closure in the superglottal passage, so that they may be said to have a clear beginning. The same, *mutatis mutandis*, is probably true of the final vowellikes, unless they are breathed as happens to *r* in French, e. g. in *maître.*

The combination of vowels and vowellikes does not seem to require any comment as far as the position of the vocal chords is concerned. But in passing from a vowel to *l*, the intermediate glides are apt to become audible, especially if the vowel is a front one and *l* is pronounced with a back-articulation. Thus in English, [fil] is sometimes quite clearly [fiəl][1]). The same applies to *r*, as is explained in chapter 5 (*Vowel-Symbols before R.*).

113. In discussing the combination of vowellikes and consonants we must treat liquids and nasals separately.

In the combination of a voiced consonant and a liquid there is usually no glide: *bl, gl, br, gr, dr*, as in Dutch *blik, brik, drank*, English *blue, bright, gleam, green, dry.* Dutch also has combinations of open ɣ with liquids: *glas* [ɣlɑs], *groen* [ɣrun].

1) See 199.

A liquid preceded by a breathed open consonant or a stop with a breathed off-glide may often become breathed itself; this will be discussed below, under the heading *Assimilation*. In Dutch the liquids remain voiced in both cases: *flink, fris, plan, prijs* [1]).

When a liquid is followed by a stop there may be a clearly audible voiced glide. Thus in Western Dutch there is such a clear glide in such groups as *melk, werk* that they were formerly frequently spelt accordingly: *mellek, werrek*. In Mr. Galsworthy's *Freelands* a proper name *Derek* occurs which is supposed by the author to be of Celtic origin; I suppose it is an English adaptation of *Dirk* or *Derk* i. e. [dɛrk], a familiar shortening of *Theoderik*.

114. When a nasal is followed by a consonant in the same syllable the two sounds are usually formed in the same place [2]). Combinations of nasals with the corresponding oral stops (Dutch *stomp, rent, ventje, dank*), are more common than with open consonants (English *plinth*, German *sanft*). There are no perceptible glides.

When a stop is followed by a nasal the two sounds generally belong to different syllables, as in Dutch *hopman*, English *written*. In passing from *p* to *m*, or from *t* on *n*, there is no shifting of the position of the tongue. But we may hear a sound in passing from the oral sound to the nasal: this is caused by the opening of the entrance to the nose-passage. The sound resembles the explosion of a glottal stop, and is sometimes called a *faucal stop* [3]). It is a held sound, but as

1) It is quite natural that the liquids should remain voiced in Dutch after *p, t, k*, for these sounds have a voiced off-glide before vowels too.

2) When [m] and [ŋ] are followed by *t* it is probably is most cases the result of a loss of an intermediate stop; see below on *Assimilation*.

3) The faucal stops differ from the oral stops in not requiring the tongue for their formation. It would, for this reason, be incorrect to class them with the *velar* stops, although the *velum* (soft palate) is used in both classes of sounds.

it is not used as an independent sound it seems more practical to discuss it here. A faucal stop is frequently heard in the Groningen dialect in such words as *lopen* [loupm], *denken* [dəŋkŋ]; according to Dr. van der Gaaf (Museum, March 1920) they are also to be observed in English in the same circumstances (e. g. *topmost, let not*).

When the stop and the nasal are formed in different places, as in Dutch *knie*, the stop is followed by a glide. If the off-glide of *k*, which is voiced here just as it is before vowels (105), were slightly lengthened we should have the impression of [ə], and the word would be disyllabic; as is the case in English *canoe* [kənu], *canary* [kənɛərĭ], where the breathed glide after *k* is hardly audible because the syllable is unstressed.

See 476.

Consonant-junction **115.** In the preceding sections it has been shown that the combinations of consonants with vowellikes and vowels, and also of the two latter are often glideless. It is also possible to pass from one consonant to another without any glide. This is naturally the case when two consonants are identical, or almost identical, in place. Such glideless groups are *pf*, *ts*, *st*, etc., as in Dutch *hoopvol*, *cts*, *staan*, German *pfund* [1]), etc.

We can also pronounce two stops which differ in place without any glide, as in Dutch *akte*, English *act*. In that case the tongue shifts its position from the back of the mouth (for *k*) to the gums (for *t*) before the *k* has exploded. In the same way we pronounce a group *kb*, as in *Akbar* in Dutch; we also have glideless group in English *blackbird*, *backbite*, or German *rückporto*, and in the corresponding voiced groups, as in English *begged*.

If the explosion takes place before the closing of the passage for the following stop, the effect is distinctly different from the

1) *pf* and *ts* may be looked upon as single (affricated) consonants : 107.

sound in English and in Dutch. According to Sweet (*Primer* § 143) we thus hear an off-glide after each of the two stops in French *acte*, *Sainte-Beuve*, etc. But Professor Vendryes (*Le Langage* p. 71) remarks: "cette prononciation est celle que l'on entend souvent en français chez les gens qui se piquent de correction; on peut la noter en écrivant *faqueteur* pour *facteur*".

116. In such a consonant-group as [ŋkt] in Dutch *drinkt*, English *winked*, the closure for *k* is usually not heard because the preceding [ŋ] is pronounced in the same place; neither do we hear the opening of the closure for the nasal (115). Hence the Dutch word often sounds like [drĭŋt), exactly the same as *dringt;* and English *thanked*, *ranked* are heard [þæŋt, ræŋt], also *distinct* [dĭstĭŋt], etc.

It is only by an effort, i. e. by lengthening the pause for *k*, that we can make the stop heard.

It should be noted that we frequently hear a slight glide when the first stop is pronounced further forward than the second, e.g. in Dutch *hapte*, English *apt*, *hop-garden*, *Atkins*, etc.

We may, therefore, hear a glide in [pt, pk, tk], even in those languages which have no glide in [tp, kp, kt]. The same applies to the corresponding voiced groups.

Assimilation

117. Two successive sounds often influence each other. Indeed, we can say that as a general rule the on-glide of a sound is identical with the off-glide of the preceding sound. Thus in discussing the combination of breathed stops and vowels (e. g. *pit*) we spoke of the off-glide of the stop, but we might as well have called it the on-glide of the vowel.

Sometimes the held sounds themselves are affected by a neighbouring sound. Thus it is easy to hear, when comparing Dutch *ik kan*, *kan ik* with *kan jij*, that the first two are

pronounced with [n], the last with [ɲ]. And it is also evident that [ɲ] is due to the following *j* [1]). We see, therefore, that the front-*j* has caused the gum-*n* to be replaced by the front-nasal. Such a change of one sound into a second through the influence of a third is called *assimilation*.

It is easy to observe in Dutch *s* in *smal*, *spelen* that the lips are not in the same position as in *sik*: the lips begin to assume the position for *m*, *p*, while *s* is pronounced: *s* in *smal*, *spelen* is slightly rounded. Compare also the position of the lips for *p* in [pa, pu, pi].

If we compare *m* in Dutch *kam*, *kamfer* we find that in *kam* we have a lip-*m*, whereas *m* in *kamfer* is often pronounced with the lower lip against the upper teeth, i.e. with the same position of lip and teeth as for *f* [2]).

In glideless groups, such as [ts, tš] the first consonant is often pronounced with the blade instead of the point of the tongue.

Although there is not really a change from one sound to another in these cases, the phenomena are essentially the same as those discussed in the preceding paragraph, and it is, therefore, usual to consider them, too, as assimilations. For we feel that the normal articulation of the sound is changed owing to the articulation of the neigbouring sound.

118. The sounds may be assimilated in place (as in *kan jij*), or in voice (as when *v*, in Dutch, becomes *f* in *ontvangen*), or in the part of the tongue used (as in *ts*), or in the position of the soft palate (as when in Dutch *konversatie* the first vowel becomes nasal, with consequent loss of the *n*) etc.

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1) The glide after a front-consonant is very clear, so that it seems impossible for the ear to distinguish between a glide and a real held *j* in that case.

2) It may be added, however, that the lips remain very near together, more so than in *f*. The same applies also to the lip-teeth *p* in *hoopvol*, *kapverbod*, etc.

We specially distinguish two kinds of assimilation: *assimilation of voice and assimilation of place.*

Assimilation of Voice

119. There is probably no language that shows no assimilation of voice. When a breathed and strong sound becomes voiced, it inevitably becomes weak at the same time. But a breathed and strong sound may become weak and yet remain breathed; such cases are frequent in Dutch. On the other hand, a voiced sound if replaced by a breathed one might remain weak, but I do not know any examples of this.

All languages show assimilation, but they differ very much in the degree in which it occurs. It is extremely common in Dutch, e.g., far more than in English. In fact we can almost say that two successive consonants (not vowellikes) in Dutch are necessarily both strong or both weak: such groups as the final consonants of English *width* are impossible in Dutch.

Thus we have in Dutch *vangen* with *v*, *ontvangen*, *opvangen* with *f*; *zetten* with *z*, *afzetten* with *s*. And we have *af*, with *f*, *afbreken* with *v*. If a breathed (strong) stop, as in *zeep*, is followed by a voiced stop, as in *bel*, the resulting *zeepbel* is a combination of two weak consonants, although the *p* remains breathed. The same assimilation occurs in *zakdoek*, *opdoen*, etc. A breathed weak stop may easily become voiced, and this pronunciation is also heard in these words in Dutch, although hardly in the standard language, unless in unstrest syllables.

Assimilation of voice is also frequent in French, as in [pjɛz do] *pièce d'eau*, [avɛg žak] *avec Jacques*. See also 30.

120. As words are not phonetic units, it is natural that neighbouring sounds should be assimilated when they belong to different words as well as those in the same word.

Thus *'t is vier uur* is pronounced [tìs fi:r y:r], *vijf en tachtig* [vɛivəntɑxtəx], *'t is één uur* [tìz en y:r]; *'t is half één* [tìs halv en], etc.

Assimilation of Place

121. Assimilation of place is also a natural process, common to all languages; see 35 f.

In Dutch, [j] has a strong assimilating influence on preceding sounds. Thus a gum *t* or *n* become a front-blade stop if [j] is added: compare *je moet* and *moet je*, *je kan* and *kan je*, where *tj*, *nj*, are symbols for single consonants [1]), viz. [t̻ʲ,nʲ].

The influence of [j] is felt across another consonant: the diminutive of Dutch *mand* with *gum-n* and *-t* becomes *mandje* with *front* nasal and oral stop; even the vowel *a* in *mandje* is very clearly affected by the following *j*, and resembles a diphthong *ai*. This explains the extremely small difference between two such words as *mesje* and *meisje*.

Also *l* is often pronounced with a front-articulation if *j* follows: *je zal* with gum-*l*, but *zal je* with front-*l*. This front-*l* is sometimes entirely assimilated to *j*, so that *l* disappears and we hear [zəjə]. Similarly *kan je* [kœn jə] through [kœjə] becomes [kœjə] with a nasal œ.

[j] also has a clear influence on the Dutch back-consonants, although it does not change them so much as it does the gum-consonants. Compare *bek* and *bekje*, *ik waag* and *waag je*.

122. We also have assimilation of place in the Dutch prefix *in* when the second element begins with a lip-consonant: *inpakken* is pronounced with *m*. There is also assimilation of place in Dutch dialects where the final nasal in unstressed syllables is still pronounced, as in *lopen*, *denken*, and becomes syllabic [m] after the lip-*p*, and [ŋ] after the back-*k*: [loupm, dɛŋkŋ]. Other examples are [lambou] *landbouw*, [ɣamə] *gaan we*.

123. The various processes of assimilation are sometimes distinguished by special names. Thus, the assimilation of

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1) But see the footnote to 117.

consonants and vowels to a *j* in the following syllable is called *palatalisation* [1]).

Some phoneticians distinguish *progressive* and *regressive* assimilation. We speak of progressive assimilation when the articulation of a sound affects the pronunciation of the next, as in Dutch *opvangen* (*v* to *f*). We have regressive assimilation when a sound, before being produced, is influenced by the next, as in the case of *zeepbel* etc. and in palatalisation.

Assimilation is most frequent when the two sounds are contiguous. But it also occurs when they are separated from each other. Modern English [wùmən, wìmĭn] seems to be due to assimilation, for the second element of the plural was originally *men*.

Loss of Sounds **124.** We have seen that the assimilation may be complete: in that case the group may become one consonant as in [zajə], see 121. The result of this assimilation is *loss of sound*.

In 116 we saw that the stop in such a group as [ŋkt] is apt to disappear; we might say that *k* is assimilated to *t*.

If we say *ik vraag geen geld* the final consonant of *vraag* and the initial consonant of *geen*, both [x], become one single consonant. Similarly we have a single *f* in *half vol*, *afvragen*, etc.; a single *b* in *op bezoek*, etc.

It is not always possible, therefore, to distinguish between assimilation and loss of sound.

125. In a group of three successive consonants the medial stop is easily lost: Dutch *dat heb ik vergeten* may, when *ik* loses its vowel, becomes *dat hek fergeten;* similarly *dat had*

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1) The term *umlaut* is generally reserved for the same change that took place in the various Old Germanic dialects of the 7th and subsequent centuries. It is also applied to the spellings *ä*, *ö*, *ü*, in modern German, which denote the sounds that are generally the result of such a change.

ik vergeten. In *zichtbaar, hoofdkantoor,* the *t* is apt to be lost in unaffected pronunciation. *Geschiktste* is invariably [gəsχìkstə], hence it is often spelt *geschikste.*

In any succession of three oral *stops* the medial consonant is practically lost; thus we have no *t* in *hij drinkt koffie, inktpot,* etc. The same happens in other languages, at least those that combine stops without glides (115); thus only one *t* is heard in German *hauptkunststück, er trinkt kein wasser,* etc.

It has been observed (105) that a final stop if pronounced without an explosion is acoustically so weak that it may get lost. This is naturally even more apt to occur when there is no on-glide owing to a preceding consonant. It explains the loss of *t* in Dutch dialects after consonants, as in *gracht, direkt.* In Afrikaans, final *t* after consonants (not after vowels and vowellikes) has invariably disappeared: to Dutch *maakt, drift, moest, manuskript* correspond Afrikaans *maak, drif, moes, manuskrip.* These examples of loss of sounds differ from those in the preceding paragraph in that they are not the result of assimilation.

Syllable-construction

Sonority **126.** We have seen in analysing sound-groups (22) that in every sound-group some sounds are more audible than others. It is clear that in the groups [pa, fok] the vowels are more audible than the consonants.

The force with which the successive sounds of a syllable strike our sense of hearing is called their *sonority.*

127. If we compare the sonority of consonants and vowellikes it is easy to hear that vowellikes are more sonorous; compare *b* and *l* in [teibl] *table,* [p] and [m] in dialectal Dutch [loupm] *lopen.*

128. The sonority of consonants varies too; the difference between *p* and *s* in the exclamation *pst!* is evident. Generally

speaking we shall find that open consonants (like *s*) are more sonorous than stops (like *p*).

Among the consonants the most sonorous are [s, z, š, ž]; they are called *hisses*, or *sibilants*. Sometimes voiced hisses are distinguished as *buzzes*. The distinction of hissing sounds as a special group of consonants is of no importance in phonetics, and is made for grammatical purposes.

129. Again, we shall find that voiced consonants are more sonorous than the *corresponding* breathed consonants: *z* is more sonorous than *s*. It seems certain, however, that a voiced *stop*, like *b*, *d*, is less sonorous than a breathed *open* consonant like *s*; but the difference of sonority between consonants is of no great importance.

130. We see, therefore, that we have the following groups of sounds, arranged in an ascending scale of sonority:

1. Consonants: *a*) Stops: [p, t, k; b, d, g].
   b) Open consonants: [f, s; v, z].
2. Vowellikes: [l, m, n, r].
3. Vowels: [i, u, e, a].

It is difficult to judge of the relative sonority of the sounds in each of these groups when the sounds are pronounced by themselves; it is necessary for that purpose to study their use in the syllable.

Syllables **131.** The most natural division of speech, as we have seen (3), is the division into *syllables*: they are the sounds or groups of sounds into which our ear naturally divides a sentence.

The division of words into syllables does not generally cause difficulties to children when learning to write. It may also be observed that the letters of our alphabet were symbols for syllables before they came to denote single sounds.

132. The question how many syllables a given group of sounds contains, is generally answered without much difficulty: the number of syllables is identical with the number of sounds whose sonority prevails over that of the neighbouring sounds. Thus in [izĭ] the sonority of [i] and [ĭ] prevails over that of the intervening [z]; in [fətig] the sonority of [ə] and [i] prevails over that of the intervening [t] as well as over the sonority of the initial and final sounds.

133. In [teibl] too, it is clear that we have two syllables with [ei] and [l] as the respective syllabic sounds.

134. Indeed, the relative sonority of two sounds can often be most easily settled by pronouncing them successively in a different order, and finding which combination makes the group into two syllables.

Thus it is difficult to settle the degrees of sonority of the vowellikes *l*, *m*, *r*, when pronounced by themselves. The best way to decide the question is to pronounce them with a vowel: *alm, aml; arm, amr; alr, arl.*

135. The group *alm* can easily be pronounced so as to make the impression of one syllable; that is to say: in passing from *l* to *m* we do not reach a more sonorous sound; if we did, we should have a second syllable (according to 132). In *aml*, on the other hand, we seem necessarily to pronounce two syllables; that is: after *m* comes a more sonorous sound. Hence *l* is more sonorous than *m*.

136. In *arm* we hear one syllable, in *amr* we necessarily hear two, at least if we pronounce a trilled *r*. In Dutch *gekerm* we have two syllables, but *emmer* is necessarily dissyllabic too; we have Dutch *karn*, but if we reversed the order of *r* and *n*, we should obtain two syllables. Hence we may conclude that trilled *r* is also more sonorous than *m* or *n*.

137. The group *arl* can easily be pronounced so as to form one syllable; *alr* forms two syllables. Hence we can say that trilled *r* is more sonorous than *l*.

138. As the sonority of *m* is practically identical with that of the other nasals we find, therefore, that the vowellikes may be arranged as follows to form an ascending scale of sonority:

1. Nasals.
2. Side-sounds.
3. Trilled *r*.

139. When we examine a syllable we generally find that its most sonorous sound is a vowel, as in [ma, fok], sometimes a vowellike, as in the second syllable of (teibl, rìtn] *table*, *written*. Most languages do not use consonants as the most sonorous sound in a syllable, although it is possible to do so, as in the exclamation *pst*.

140. The most sonorous sound of a syllable, the sound that is, as it were, the centre, round which the other sounds group themselves, is called the *syllabic* sound of that syllable.

We can say, therefore, that the syllabic sounds are usually vowels; indeed, we may say that the most characteristic function of a vowel is to form a syllable, whereas vowellikes *may* form a syllable or not.

141. We sometimes find syllables containing two vowels. Thus Dutch [ma:i] *maai*, English [mai] *my* are clearly monosyllabic. It is also evident that the syllabic sounds in these syllables are [a:, a] respectively.

We see from this that vowels as well as consonants differ from each other in sonority. On the whole it is found that the greater the mouth-opening the greater the sonority: hence

[a] is more sonorous than [i]. This agrees with what has been observed about consonants; open consonants are more sonorous than stops.

142. We may say, therefore, that as a general rule the sonority of all voiced sounds depends on the width of the mouth-passage: the wider the passage, the greater the sonority.

143. The relative sonority of sounds, as sketched above, is not immutable. Thus in English the sound-group |milk| *milk* is by some pronounced with a very deep (back) *l* and such a short *i* that it becomes |mjlk| with a syllabic *l*. The same syllabic shifting has occurred in |tšildrən| *children*, which is now more often |tšldrən|; see 243. The acoustic effect of this syllabic *l* is not very different from [ù], a transcription that is not only found in works by phoneticians (e.g. Sweet, *English Sounds* 197) but also by popular writers.

> .... from the hour when "Ulk" sounds with a clatter of tins through the grey dawn [1]). Cotes, Cinderella ch. 8.

We can also lengthen a sound so as to cause it to form a separate syllable. Thus [gìvz], if the final *z* is whispered, undoubtedly sounds like one syllable; but if we lengthen the *z* and make it fully voiced the group will become disyllabic. See 150.

144. If we take the group [iə], as in English *hear*, we hear one syllable. If, however, we lengthen the second vowel and pronounce both vowels with the same force, we shall hear two syllables. If we pronounce [ə] with more emphasis than [i] the group becomes monosyllabic again, with [ə], not [i] as its syllabic sound; it would be best represented by [hjə], with stressed [ə], or even [hjəə].

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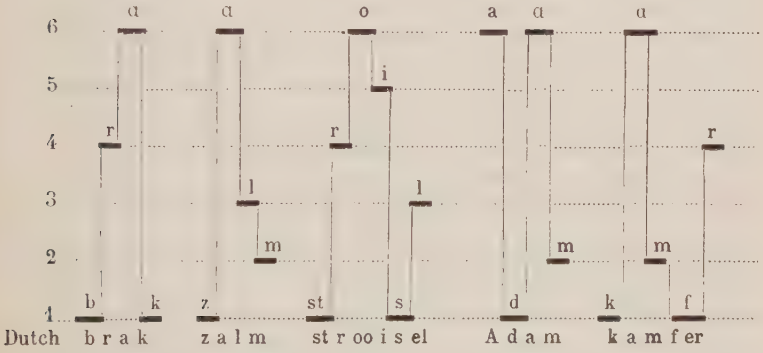
1) Of course, *ulk* means *milk*; it is the call of the milkman in the street The first part of [mjùlk] is inaudible at a distance.

145. From the preceding observations we may conclude that sonority does not depend only on the way in which a sound is formed (its *articulation*), but also on the force of the air-stream (its *stress*) and the *length* of the sound.

146. Apart from such special circumstances, we may distinguish six natural degrees of sonority:

1. Consonants.
2. Nasals.
3. Side-sounds.
4. Trilled *r*.
5. High vowels, such as [i] or [u].
6. Low vowels such as [a] or [o].

147. These various degrees of sonority can be graphically represented in the following manner [1]):



148. With the help of the preceding section it is easy to find out the *number* of syllables of a sentence or of a word. We see that a syllable may begin at any point of the scale of sonority; when the highest point of sonority is reached we may also be at the end of the syllable, as in [ra] Dutch *ra*;

1) First suggested by Jespersen.

or other less sonorous sounds may follow, as in Dutch *zalm*. If, however, *after this fall* in sonority, there is a fresh *rise*, we have a fresh syllable, as in *strooisel* (after the second *s*), *Adam* (after *d*), *kamfer* (after *f*).

149. The natural sonority of open consonants being greater than that of stops, we should expect to hear a syllabic *s* in the group *st* of Dutch *strak*, *stro*; yet these words are undoubtedly monosyllabic [1]). The same observation applies to the final group [tš] in a word like [fetš] *fetch*, or [ts] in *plaats*.

We have seen, however, that we can increase the sonority of a sound by lengthening it (143 ff.). In the same way we can decrease its sonority by shortening it. This is done in such groups as [st-, -tš], as has been shown by experimental investigation. Meyer (*Englische Lautdauer*) found that in English the length of an initial *s* before a vowel was ·14 seconds, whereas in the combination *st-* it was only ·075 seconds. See 95 on the nature of the English *t* in this combination. In this connection it is interesting to observe that in Modern Greek an aspirated stop has regularly lost its aspiration after consonants, *fth*, *xth* etc. becoming *ft*, *xt*.

The difference between the elements of the combination *st-*, *sp-*, *sk-* from single *s*, *t*, *p*, *k* explains several facts in various languages. It explains how related Indogermanic languages come to vary in words that are clearly related, some showing a form beginning with *sp*, *sk*, *st*, others one without *s*. Dutch *slank* may thus correspond with OE. *hlanc*: the initial group

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1) It is a well-known fact that in Romance languages *inital* Latin *sp-*, *sk-*, *st-* is represented by an independent syllable. Compare Latin *schola*, Late Latin *ischola*, French *école*. We must conclude from these facts that *s* in Late Latin *sp*, etc. had the same sonority as in *s* before a vowel. As to Modern French Mr. Weyrauch (Zs. f. d. engl. u. fr. Unterricht 22, 3) observes: "im französischen wird bei aufgeregter sprechweise ein *stupéfait* gelegentlich geradezu zu *estupéfait*."

was originally *skl-* or *kl-* [1]). We can also understand now why in Old Germanic, when *p*, *t*, and *k* changed into the corresponding opens [f, þ, x], there was no change in the groups *sp-*, *st-*, *sk-*; also why in Old Germanic poetry words with these initial groups alliterated with the same group only, not with words beginning with *s* before a vowel or vowellike or another consonant. For the same reason, no doubt, the reduplication of such a Gotic verb as *staldan* is *staistald*, etc. We might really call these groups consonantal diphthongs.

Initial and Final Sound-Groups

150. The observations on glides and on the relative sonority of sounds make it easy to understand why some combinations of consonants or of consonants and vowellikes do not occur at all; also why other combinations occur only initially or only finally; or form one or two syllables according as they are initial or final.

Few combinations of consonants occur regularly at the beginning of a syllable. In Dutch and English, and Indogermanic languages generally, the combination of *s* with a stop is the only one that is frequent. Two initial stops are very rare [2]); so are two opens [3]). The combination of a stop followed by an open is also infrequent; it occurs in Greek *ps-*, *ks-*, also in German *pf-*, *ts-*, as a development of earlier *p-*, *t-*. The inverse order is perhaps still rarer, but a combination of an open followed by a stop: [ft-, xt-] occurs in Modern Greek; it is a development of Ancient Greek [pt-, kt-]; see footnote.

Combinations of consonants that are rare initially may be common at the end of a syllable. An initial *pt-*, *kt-* is naturally rare, because the first stop, having neither an initial glide

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1) For further examples, see Van Wijk, *Etymologisch Woordenboek* s.v. *spannen*, *spinnen*, *sterven*; *hak* (English *shock*).

2) Ancient Greek had words opening with *pt-*, *kt-*.

3) Dutch has *sx-*, as in *schoon*, but this is from earlier *sk-*. Dutch also has a word like *sfeer*, but this is a foreign word, and this group, too, was originally *s* with a stop.

nor an off-glide, is very indistinct; but the same group after a vowel, as in English *apt*, *act*, is very different, because the first stop in these combinations has an on-glide. A combination of a stop with an open, apart from those with *s*, is not frequently found at the end of a syllable, neither is a combination of two opens [1]).

It has been shown (111) that final voiced consonants often end in whisper. A final combination of a voiced stop and a completely voiced open is apt to become a separate syllable; thus in Chinese (Finck, *Haupttypen des Sprachbaus* p. 21) diminutives are formed with the syllabic suffix *dz*. See 143.

151. Nasals are frequently found with an oral stop at the end of a word: English *limp*, *rent*, *wind*, *think*. But other combinations of stops and nasals are rare. Initially *kn-* is found in some languages (as in Dutch *knie*), but other combinations of a stop with a following nasal are seldom found whether initially or finally [2]).

Nasals are frequently combined with a preceding *s*: such initial groups as *sm-*, *sn-* occur in Dutch *smaak*, *sneeuw*, and in other languages.

A nasal cannot precede a consonant at the beginning of a syllable: such combinations as *mp-*, *-ms* would become dissyllabic. For the same reason *-pm*, *-sm*, etc. cannot occur at the end [3]).

152. Consonants are freely combined with liquids. Initially the consonant must naturally precede the liquid (*bl-*, *pl-*, etc.),

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1) Thus older final [-sx] in Dutch has become [-s], as in *mens* (M. Du. *mensch*).

2) Greek had, and has, initial *pn-*, as in *pneuma*; also *tm-*.

3) In English *chasm*, etc. the nasal forms a second syllable. Initial *mp-*, *ŋk-*, *nt-* in Modern Greek are pronounced as voiced (oral) stops with a very weak nasal [m, ŋ, n] preceding it (Thumb, *Grammatik der neugriechischen Volkssprache*, p. 11). The nasal is so weak that a foreign word like Turkish *bey* is adopted with initial *mp-*.

finally it must follow (English *help, cold, shalt*). Compare also Dutch *tracht, gracht; terp, erg, taart.*

An initial liquid before a consonant would become syllabic; it does not occur in Dutch, or French, or German. Finally a liquid after a consonant also becomes syllabic, as in English *able.* In Dutch *ijdel, akker* most people may pronounce a vowel ['ɛidəl, 'ɑkər], but in Eastern Dutch ['ɛidl, 'ɑkr] with a syllabic vowellikes are usual.

If in French *maître* the final *r* is not syllabic, it is because it is breathed and so much weakened that it is frequently lost.

In some languages words regularly begin with a vowel or a single consonant. Thus in Hungarian and Finnish a word never begins with a combination of two consonants or of a consonant with a vowellike, apart from affricated consonants [1]). And in the languages of the Semitic group all words originally ended in one consonant (including the glottal stop) [2]).

Syllable-division

153. It is usually easy for the ear, as in the cases mentioned in 147, to tell the point of division between syllables: *strooi-sel, A-dam, kam-fer.*

We may distinguish three cases:

1. there are two or more sounds between the two syllabic sounds.
2. there is only one sound between the two syllabic sounds.
3. the two syllabic sounds follow each other without any intermediate sound.

154. It has been shown that two successive syllables are separated by a minimum of sonority (147). The question where one syllable ends and the next begins is occasionally difficult;

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1) Szinnyei, *Finnisch-Ugrische Sprachwissenschaft* p. 20.

2) Brockelmann, *Semitische Sprachwissenschaft* p. 57.

we have a new syllable at the point where a new impulse of breath begins. In this respect there are great differences between languages.

If there are two or more sounds between two syllabic sounds, all but the first are generally drawn into the second syllable in Dutch [1]: *kam-fer*, *strooi-sel*, *blik-sem*, *oos-ten*, *val-strik*, *ven-drig*, etc.

Sometimes the division depends upon the meaning; thus in Dutch *uitrekken* 'to stretch out' and *uittrekken* 'to pull out, to take off (clothes)' we have an identical succession of sounds, but in the first there is a new impulse of breath before *r*, in the second before *t* [2]). Similarly *knie-stuk*, *zee-straat*, but *oos-ten*.

In [lɑntfərdedəgĭŋ] *landverdediging* we should divide [lɑnt-fər-de-də-gĭŋ].

155. The same statement applies to the case that the two syllabic sounds are separated by a double consonant, as in English [pennaif] *pen-knife*.

Double consonants mostly occur in two successive syllables pronounced with equal force, when the first syllable ends in the consonant with which the second opens. The impression of a *double* consonant is produced by the new impulse of breath with which the second consonant begins. In rapid speech we often substitute single consonants.

Free and Close Contact **156.** When two syllabic sounds are separated by one sound only, a difficult may arise. It is not difficult to tell the dividing-point in the Dutch groups *a-dem*, *le-ver*, or the English groups *gla-ssy*, *o-dour*, *be-gin*, etc.

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1) The case that the separating group consists of a consonant followed by a vowellike is mentioned in 156.

2) My attention was drawn to this case by a child of six, who said: "You should not say *uit-rekken*, it is *ui-trekken*."

But there is a difficulty when we consider the Dutch groups ['ɑdər, lĭkən] *adder, likken*, or the English groups [bĭtə, pælĭs] *bitter, palace*, etc.

In comparing these examples we find that those in the first groups are all with vowels that are easily lengthened. At the moment when the consonant begins, moreover, it seems that the greatest force of the vowel is spent. In the other examples the consonant seems to follow upon the vowel when it is at its strongest, so that the transition to the consonant sounds abrupt.

We distinguish these different ways in which vowels are joined to the following consonant as *contact*. The words in the first groups (*adem*, etc.) show examples of *free contact*; those in the second of *close contact* [1]).

If two syllabic sounds are separated by a combination of a consonant with a vowelike in Dutch, there is always free contact: *'U-trecht, 'A-trecht; be-'trachten*. The checked vowels never occur in this way, apart from compounds, which are separated etymologically; thus *bedrand* would be divided [bɛt-rɑnt]; see 154 and 157.

157. Some languages, such as French, have free contact only; others, such as Dutch, English, and German have both kinds; close contact occurs only in *stressed syllables*. It has already been pointed out that the difference of contact depends, at least partly, on the quality of the vowels: some vowels always have close contact, some always have free contact, i. e. in those languages that have two kinds of contact.

Contact is also connected with quantity: a very long vowel seems invariably to have free contact; a very short vowel may have free contact, but in many languages it always has close contact.

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1) For free and close contact Sweet (*Primer of Phonetics* 159) uses the less convenient terms *open* and *close stress*. In German, Jespersen's *loser* and *fester anschluss* are much simpler than Sievers's *schwach* and *stark geschnittener accent*.

Vowels that have free contact are called *free vowels*; vowels that have close contact are called *checked vowels*.

158. The distinction between free and close contact is especially clear in the case mentioned in 156; but it can also be observed in monosyllables, as in Dutch *haat*, compared with Dutch *had* [1]).

159. The difference between free and close contact, accordingly also between free and checked vowels, is not absolute; there are cases even in those languages which plainly make the difference, where the contact is neither clearly free nor clearly close.

The reality of the difference, however, cannot be doubted. It is also supported by grammatical facts. Thus in Dutch the ending of the diminutives is *-etje* [ə·tə] after a vowellike if preceded by a checked vowel, [·tə] if preceded by a free vowel: compare the diminutive adverb *minnetjes* (from *min*) and the proper name *Mientje* [miɲ·tə] from *Mien*. The same explanation accounts for the difference between *ringetje*, *woninkje*.

160. It seems that free contact is clearest in the vowels with the greatest sonority; compare [ka:pə] and [ki:pə]. It is also clearer before voiced than before breathed consonants; compare groups like [i:zĭ], and [i:sĭ]. It is also clearer before open consonants than before stops; compare [i:və] and [i:bə].

In short it seems that free contact is clearest in the case of the most sonorous vowels, connected with the following consonant by a clearly voiced glide.

Close contact, on the other hand, is most easily distinguished before stops, and before breathed stops rather than before voiced ones.

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1) The distinction is important in the history of many languages, for the development of vowels in open syllables (i.e. syllables ending in a vowel) is often quite different from that in closed syllables.

161. We have seen that in the case of free vowels there is generally no difficulty to divide a sound-group into syllables (156). When the vowel is checked, however, there is often no evident point where one syllable ends and the next begins. These sound-groups, especially those mentioned in 156, cannot be divided into syllables without arbitrariness.

When the vowel is checked by a single stop, we hear the part of the consonant down to the closure as belonging to the first, the opening as belonging to the second syllable. But if the dividing sound is a single open consonant there is no distinct dividing-point.

162. Two syllabic sounds may also succeed each other without any intermediate sound, as in Dutch-*ko-operatie*. The acoustic effect of two syllables is obtained by the new impulse of breath in pronouncing the second vowel (just as in the case of double consonants). See 145.

In Dutch the second vowel, if stressed, is preceded by a glottal stop, as in *geademd*, *geëerd*. But if the vowel is unstressed (as in *ko-ope'ratie*) there is no glottal stop, and the two vowels may be contracted: in familiar Dutch *koperatie* is the usual pronunciation [1]).

Diphthongs

163. A combination of two vowels in one syllable is called a *diphthong*.

One of the two vowels must be syllabic, the other non-syllabic, according to the principles of syllable-construction discussed before (131 ff.). The non-syllabic part is often called a semivowel (84 ff.); if it precedes the syllabic vowel it is

1) It will be generally called vulgar rather than colloquial, probably even by those who are likely to pronounce *koperatie* when they are not on their guard.

generally written with a consonant-symbol in phonetic transcriptions e. g. [jes, wot] *yes, what*. If the non-syllabic element follows it is usually written with a vowel-symbol: [ai, au].

It should be understood, however, that the semivowel is nothing but a non-syllabic vowel. As soon as there is any friction we have a consonant, and a combination of such a sound with a vowel does not, of course, constitute a diphthong [1]).

164. The syllabic element is usually produced with greater force than the non-syllabic. This increases the sonority of the syllabic vowel. According to the order of the syllabic and the non-syllabic element we distinguish two kinds of diphthongs:

1. *falling* diphthongs, i. e. those in which the first element is the most sonorous part, as in [ai, au] in different languages. The second element of a falling diphthong is usually a sound that resembles [i, u]; this is only natural, for [i, u] are among the least sonorous vowels.

2. *rising* diphthongs, i. e. those in which the second element is the most sonorous part, as in French *yeux*, *huit*, *oui*, or in English *yes*, *yard*, *will*, *what*. The first element of a rising diphthong is usually [i, u], or a sound resembling them.

The non-syllabic element of a falling diphthong makes the impression of [i, u] even when the tongue does not reach that position. Thus in German the diphthong in [kain] is usually pronounced with an *e*-sound for its second element. In Dutch, too, it is quite possible to pronounce [ɛi] in *ei* while putting the finger on the body of the tongue, and that is impossible when we want to pronounce the vowel in *niet*.

165. We have distinguished diphthongs according to the place of the most sonorous element. It is the easiest means

1) Hence the practice of students of the history of language might deserve imitation: they denote the non-syllabic *i*, *u* by *i̯*, *u̯* thus: *ai̯*, *au̯*, *ia̯*, *ie̯*, etc. This cannot cause misunderstanding.

of distinguishing the two, but the real difference between falling and rising diphthongs lies deeper.

In rising diphthongs we simply have a combination of two vowels, just as we may have a combination of a consonant and a vowel. Thus there is no difference of any phonetic importance between English *yes* and *best:* the group *es* represents the same sounds in the two words, and the glides in passing from *j* to *e* or *b* to *e* are not particularly important. Hence rising diphthongs need not be specially discussed. Indeed, they would hardly be mentioned as a special kind of combination if it were not for the contrast they form to the falling diphthongs [1]).

Falling Diphthongs **166.** The peculiarity of the falling diphthongs is that we do not really pronounce two definite sounds; [ai] does not really consist of an [a] + an [i], but these symbols only denote, more or less accurately, the initial and final sounds. In reality we pass from an *a*-sound through an intermediate series of glides, till we reach the position, for the *i*-sound. The position for the final sound is sometimes not held for an appreciable length of time. In that case the diphthong really consists of one vowel and a series of glides.

167. These considerations make it easy to understand that the analysis of these falling diphthongs belongs to the most difficult problems of phonetics. It is also probable that different speakers may produce what is to our ears the same diphthong without pronouncing exactly the same series of sounds.

Another cause of the difficulty of analysing falling diphthongs is that the syllabic element is often a vowel that

1) Another reason for speaking of rising diphthongs is that they are often developments of earlier simple vowels, as in French (e.g. *pied* from earlier *pedem*, etc.). The term is, therefore, more useful in historical grammar than in discussing the sounds of a language at a given time.

does not occur in the same language as an independent vowel. Thus the first elements of the Dutch diphthong *ui*, as in *hui*, and of English [ai], as in *mine*, do not occur in these languages as independent vowels.

Full and Half-Diphthongs

168. According to the degree of acoustic difference between the two elements, there are two kinds of falling diphthongs:

1. *full* diphthongs, such as [ai, au, ɔi], in which the initial and the final stage are quite different and clearly distinct vowels.

2. *half*-diphthongs, such as Dutch *eu* which in the pronunciation of some ends in *i* when final, in a short sound resembling [y] when followed by a consonant, as in *reu, reuk;* also [ei, ou] in English *say*, *bone*; also in Dutch *zee, zo*, less clearly before a consonant, as in *zeef, rood.*

The first and the final stage of these half-diphthongs are not very different, and it seems that the tongue is only raised slightly towards the end of the vowel which forms its initial sound. In English [ou], as in *no*, the tongue is supposed to remain in the same place for the second element, the lip-opening being slightly narrower than for the first, which produces the effect of *u*. The minimum of distance is reached in English *sea*, *too*, which are very often pronounced with two *i*'s or *u*'s, the second vowel of each pair being slightly higher than the first. [1]).

These half-diphthongs are sometimes difficult to distinguish from vowels: hence their name.

Stable and Unstable Diphthongs

169. The greater the difference in sonority between the two elements of a

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1) Here, too, it would be more convenient to use the transcription that is usual in historical grammar, using i, u for non-syllabic *i*, *u*: [sii, tuu]. Sweet transcribes [sij, tuw]; it should be distinctly understood that by *j* and *w* he means the vowels, not the open consonants.

falling diphthong, the greater is the subordination of one of the two sounds to the other. Diphthongs of the *i*- and *u*-type, such as [ai, au], therefore, are very common in many languages (see 146).

When the syllabic element is not naturally more sonorous than the non-syllabic element, there is more likelihood of the two sounds being heard as belonging to two syllables. Such diphthongs may, therefore, be called *unstable* diphthongs. Among them are the English diphthongs ending in [ə], the so-called murmur-vowel, especially if the first element has not a great natural sonority. These unstable diphthongs in [ə] are generally called *murmur-diphthongs*. They occur in English *hear*, *poor*, *store*. They may be full diphthongs, as [iə, uə]; or half-diphthongs, as [aə] in *far*, but these half-diphthongs in [ə] are so little different from vowels that they are usually treated as vowels. Hence we need only speak of the full murmur-diphthongs.

170. In a murmur-diphthong like [iə] the second, least sonorous, element [ə] is a vowel with a much wider mouth-opening, hence with a greater *natural* sonority, than [i]; and yet the first element [i] is the most sonorous element. This seems to be contradictory; but it should be remembered that the second part of a falling diphthong is pronounced with much less force than the first. Hence the natural sonority of the first element of [iə] is *in*creased by being strongly pronounced, whereas the sonority of [ə] (which is greater than that of [i] when both vowels are pronounced with the same force) is *de*creased by being very shortly and weakly pronounced. See 144 f.

171. In English [aiə, auə] we have groups which are usually disyllabic, according to the rules laid down in 126 ff.: the two elements *a* and *ə* are in each of the groups separated by a less sonorous sound.

In familiar speech, however, the medial element of these groups, if *final*, is little more than a glide so that we really hear one syllable only; we might represent these as [aiə, aᵘə], for the sounds are distinct from [aə]: [faiər] or [faⁱər] *fire* is distinct from [faər] *far;* just as [pauər] or [paᵘər] *power* is distinct from [paər] *par* [1]).

It should be noted that *i, u* are lost in the *final* groups aiə, auə only. Thus *trial, towel* never lose it; they are pronounced [traiəl, tauəl], or [trail, taul]. For *loyal, royal* Dunstan [2]) gives the transcriptions [lɔil, rɔil]. Perhaps such transcriptions as [lɔiəl, lɔil] differ more in outward appearance than in reality; both may represent disyllabic words. See also 222, 256 f.

Long and short Diphthongs

172. Some phoneticians also distinguish *short* and *long* diphthongs, according to the length of the syllabic element. The distinction is a little vague; but Dutch [a:i] in *saai* is a good example of what might be called a long diphthong; compare *ai* in *failliet* [fai'jit].

Triphthongs

173. If a falling diphthong is preceded by *i* (or *j*), or by *u* (or *w*) we have a combination of three vowels which may form one syllable: such a combination is called a *triphthong*. We may consider English [wai, juər] *why, your* as triphthongs: there are also triphthongs in English *yolk* [jouk], *Yale* [jeil], *woke* [wouk], *wave* [weiv], *year* [jiər]; also in *ye, wound* which would be [jij, wuwnd] in Sweet's trancription, but which are better transcribed [jii, wuund], or even [iii, uuund].

These triphthongs do not present any differences from combinations of a consonant and a falling diphthong. See 165.

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1) The practically monosyllabic character of [taiəd] *tired* explains the comparative *tireder* i.e. [taiədər, taiᵊdər].

2) *Englische Phonetik*, pp. 76, 86: [lɔil in'þjuzĭæzm], [ðə rɔil džədž].

Quantity

174. Speech-sounds may differ in length without losing their identity. People who speak slowly will usually pronounce many sounds longer than fast speakers. When speaking in public we generally speak more slowly than in familiar conversation: as a result many sounds will be appreciably longer.

We can also hear a difference in length in the sounds of a succession of syllables, e.g. in the vowels of Dutch *daar* and *raad*, also of English *hard* and *heart*; still we say that they are both pronounced with the same vowel in each language.

We distinguish two degrees of length: *long* and *short*. In Dutch the vowels are long before *r*, as in *daar, aard, bier* compared with *raad, bied*. In the following English pairs the first word is pronounced with a long, the second with a short vowel: *bad—bat; made—mate; bead—beat*. The same difference is found among the consonants: *t* is long in English *hit*, short in English *pity*; *l* is long in *build*, but short in *built*.

Differences of length are generally not marked in this book.

175. Students should especially note that when we call sounds long or short we speak of the *comparative* length only of sounds that have the same *quality*, i. e. are identical to the ear, apart from the difference of length. There is also a difference in *absolute* length, e. g. between the vowels in Dutch *aap* and *hit*. This difference of absolute length, however, can only be determined by experimental phonetics, and is of little practical importance.

176. It has been found, or at least it has been shown to be probable, by means of experimental investigations [1]), that

1) The most important with regard to English sounds are those of E. A. Meyer, *Englische Lautdauer* (Upsala 1903) and A. Ehrentreich, *Zur Quantität der Tonvokale im Modern Englischen* (Berlin, 1920). The length of Dutch vowels has been examined by Eykman, *La Durée des Voyelles Néerlandaises*, in the *Archives Néerlandaises de Physiologie* VII p. 88 ff. (1922).

the length (i. e. absolute length) of a vowel depends chiefly:

1. on the *tension* of the muscles of the tongue; lax vowels are shorter than tense vowels (of course: ceteris paribus).

2. on the *height* of the tongue: the higher a vowel is the shorter it is.

3. on the nature of the following consonant, especially when final.

This last difference is very marked in English; see 258.

177. In arranging the vowels of a language it is very common to distinguish two classes: *long* and *short*.

Thus the stressed vowels in Dutch *raden*, *lopen*, *meten* are called long, those in *rad*, *kop*, *met* are called short. There is a good deal of truth in this arrangement. It is a fact that as a rule a traditionally 'long' vowel is really longer than the nearest corresponding 'short' vowel. But a 'short' vowel like [æ] in English *sat* has been found to be really longer than the traditionally 'long' vowel in English *seat* [1]). The most marked difference between the so-called long and short vowels is rather one of syllable-construction. It seems preferable, therefore, not to use long and short as terms to distinguish vowels that differ in quality more clearly than in quantity, and to be satisfied with the distinction of free and checked vowels. The terms *long* and *short* can best be used with reference to what are to our ear one and the same sound apart from this difference of length. Thus we can say that [i] is short in English *beat*, long in *bead*; or that [a] is short in Dutch *raad*, but long in *waar*.

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1) Eykman (l. c. p. 89) observes that the vowel of Dutch *niet* is "too long to be included among the short vowels and too short to be called long." His average (in hundredths of a second) for the 'short' vowels in *kloek*, *stok*, *tik* is 14, for *ie* of *niet* 17; for the 'long' vowels of *knoop* *kaak*, *sleep* the average is 22. See 258.

Stress

178. When we compare the speech of two speakers we often find that one speaks much louder than another. One and the same speaker may also vary in loudness; he will speak louder than is usual with him, for instance, when he is angry; he may speak less loud when he is sorrowful. In all these cases, however, a succession of syllables will be uttered with varying degrees of loudness; and these *variations* are independent of the loudness with which the group is uttered. This variation of loudness in successive syllables is called *stress*.

We can distinguish many degrees of stress; in such groups as
1 4 2 5 3 3 2 6 1 5 4
kerkvergadering, *advisability*, for instance, we can distinguish as many degrees of stress as there are syllables. It is sufficient, however, to distinguish three degrees only: *strong*, *medium*, and *weak*.

179. Strong stress is marked, when necessary, by ′ preceding the syllable. It is not necessary, however, to mark strong stress:

1. when it is on the first syllable of a word in Dutch or English (because strong stress usually falls on the first syllable in these languages); hence in English [bækjɑd, felŏu, greitər] necessarily mean [′bækjɑd, ′felŏu, ′greitər] *backyard*, *fellow*, *greater*.

2. when it falls on the only syllable that contains a vowel that can occur in a stressed syllable; hence [əgou, krĭeit] necessarily mean [ə′gou, krĭ′eit] *ago*, *create*.

Medium and weak stress are generally not marked. It is usually unnecessary to mark them; thus [bækjɑd] naturally means [′bækjɑd] with a medium stress on the second syllable; if the second syllable were weak-stressed the vowel would almost certainly be weakened to a sound resembling [ə].

Sentence-Stress **180.** When we consider the stresses in a Dutch sentence we find that stress very largely depends upon

the meaning of the sentence. The more important words (chiefly nouns and verbs and adjectives) have stronger stress than those which are less important in meaning (pronouns, including the articles, conjunctions, many prepositions, such as *van*, *te*). But these generally less important words may take strong stress when the meaning of the sentence requires it. Thus in the sentence *Ik heb het boek per post verzonden* the chief stress may fall on *ik* or *heb* or *boek* or *post*, according to the meaning intended. But no stress would fall in any case on the meaningless words *het* or *per*. Sometimes, however, the chief stress may fall on a word that does not express an independent meaning, as in *Ik denk niet dat hij komt, maar als hij komt, geef hem dit dan mee*: here *als* has a strong stress to emphasize the opinion that the condition is not likely to be fulfilled.

When a sentence is spoken with great emphasis there are far more strong stresses than there would be in the same sentence if pronounced with less emphasis. Thus *jij hebt het niet begrepen* would usually have strong stresses on three syllables only (*hebt, niet, gre*); but when it is said in reproof it may be spoken emphatically with an extra stress on the first syllable, whilst all the stressed syllables would be much stronger than in the first case.

The distribution of stresses over the parts of a sentence is called *sentence-stress*.

181. A longer sentence does not form an uninterrupted succession of stronger and weaker syllables. The weaker syllables group themselves round, before or after a strong syllable, thus forming what are called *stress-groups*. The division of a sentence into stress-groups largely depends upon the meaning of the words, and is not so fixed as the division into syllables. Some would perhaps divide the following sentences differently from the way indicated: *hij 'heeft| het 'boek ver|'geten. 'Jan heeft het| 'boek ver|'geten.*

Word-Stress **182.** When we consider the syllables of one and the same word in different sentences we usually find, in such languages as Dutch or English or German, that the relative stress of the syllables is the same in all the sentences. Thus the words mentioned in 178 would nearly always be stressed in the way mentioned there.

The *usual* distribution of the stresses over a word is called *word-stress*.

Contrasting Stress **183.** Words that usually have the stress on one syllable may for special reasons be differently stressed. Thus *grootvader* usually has strong stress on the first syllable. But the strong stress is shifted to the second syllable in *Hij heeft geen groot'vader meer, wel nog een groot'moeder*. This is clearly owing to the contrast between the second elements of the words. Compare also: *Another fact brought out is that the number of sailing-vessels is steadily decreasing while steamships are steadily increasing*. In this sentence the usual end-stress of *increase* and *decrease* is replaced, for the sake of bringing out the contrast between the two verbs, by initial stress. Hence we distinguish *contrasting stress*. It shows that sentence-stress may be stronger than the *usual* word-stress.

184. Some words, chiefly form-words, that are usually found with weak stress in a stress-group, have special weak forms, differing considerably from their occasional strong forms. Thus in Dutch *het boek is van mijn broer* [ət buk ɪs fɑ mə bru:r] we have [mə], the strong form of which is [mɛin]. Personal pronouns have also characteristically weak forms in Dutch: [ək, k] for *ik*; [ï] for *hij*, [əm] for *hem*, [ər] for *haar*, etc. This development of weak by the side of the strong forms is called *gradation*. It is naturally common in languages that show marked differences of stress.

185. In most languages that have word-stress, there is in each word one syllable that has a stronger stress than the

others. In such languages single stress is the sure sign of composition. There are languages, however, that have two equally strong stresses in a word. This is called *even stress*. It is common in English compounds, not in Dutch or German.

186. Word-stress does not exist in all languages. Thus French *voilà* has the strongest stress on *là* if the word is pronounced by itself; but in *les voilà tous* the strong stress on *là* disappears, and *tous* only has a strong stress.

Rhythmical Stress **187.** This phenomenon, which is usual in French, occurs as an exceptional case in languages like Dutch and English. In Dutch we say *'laatstleden 'Zondag*, but *'Zondag laatst'leden; een 'winstgevend bedrijf, het bedrijf is zeer winst'gevend; 'allemaal waren ze tegenwoordig, ze waren d'er alle'maal; 'aanstaande 'Zondag, 'Zondag aan'staande.*

The stress of some words, therefore, is not fixed; yet it does not depend on the function of the word in the sentence, but on the stressing of the surrounding words: this is called *rhythmical stress.*

Intonation

188. The impression a sentence makes depends not only on the sounds we use but also on the pitch of the voice. The pitch of the voice chiefly depends upon the length of the vocal chords and upon their tension. As a woman's vocal chords are generally shorter than a man's, she usually speaks in a higher pitch. A person who is happy will speak in a higher pitch than one who is sad. Thus in the sentence *He will stay with us till Monday week* we can often hear from the pitch (apart from the expression of the face) whether the speaker is pleased or not. This difference of pitch is heard in the whole sentence: when we are pleased the whole sentence is spoken in a higher pitch of voice, and with greater

variations of pitch. A person may speak in a low or in a high pitch but there are always variations in the pitch of voice during a succession of syllables. These variations in pitch are called *intonation.*

189. In standard Dutch it is usually easy to distinguish a declarative sentence from a question, even if we have not understood the words. For in a declarative sentence the pitch falls towards the end, in a question it generally goes up. Hence *Hij is hier* pronounced with a falling tone conveys a statement; if pronounced with a rising tone towards the end it is a question. Compare also *ja* with a rising tone to express interest or doubt, *ja* with a falling tone to answer a question. Rising *ja* at the end of a sentence is frequent in Indian Dutch.

Relations of Quantity, Stress, and Pitch

190. Quantity, stress, and pitch are often inter-dependent upon each other. Thus, if a syllable has a strong stress it often becomes longer; compare the length of [a:] in *paard* in *Horse betekent paard* with that in: *paard en wagen.*

In Dutch stress and pitch regularly fall on the same syllable of a word, as in *vergaderen,* where *ga* has the strongest stress (Dutch *klem*) and the highest intonation (Dutch *toon*): hence we say in Dutch that the *klemtoon* falls on *ga.*

Pitch may also lengthen a syllable, and usually has an influence on the stress. Thus in *Ga weg, zeg ik je* both the *e* and *g* of *weg* are lengthened through the strong stress on *weg,* which, again, is due to the sudden rise of pitch with which the first sentence ends.

In some languages, however, stress and pitch are more independent of each other. Thus in French the word *Paris* in *J'ai été à Paris* has the strongest stress on *ris,* but *pa* is spoken with a higher pitch.

ENGLISH PHONETICS

CHAPTER III.

ANALYSIS OF ENGLISH SOUNDS

Consonants and Vowellikes

191. The following is a table of the chief English consonants and vowellikes [1]), arranged according to the principal organs of speech used in producing them.

	Lip	Lip-back	Lip-teeth	Point teeth	Point Gum	Blade-Point-Gum	Blade-Gum	Front	Back	Glottal
Stop	p, b				t, d				k, g	
Open		w	f, v	þ, ð	r	š, ž	s, z	j		h
Nasal	m				n				ŋ	
Side					l					

We shall only treat here of the sounds that cause real difficulties to Dutch pupils; they are difficulties for German and French speakers too.

Consonants **192.** Most of the English consonants are also used in other European languages. Their formation is generally indicated with sufficient completeness by their place in the above table. The chief differences between languages in regard

1) We include the two semivowels.

to consonants are not so much due to the way in which the sounds themselves are produced, as to the way in which they are combined with others. The methods of synthesis in English are discussed in chapter IV.

193. On the formation of [þ] see 41,48 f. In teaching [þ, ð] it is advisable to begin with the breathed sound, so that the learner can concentrate his attention on the position of his tongue. The most general mistake made by beginners is that they pronounce a hiss. This is because they raise their tongue; they should be told, therefore, to leave the tongue quite flat, and not to tighten the muscles of the tongue. To prevent the pupil raising the tongue it is often useful to tell him to put the tip of the tongue between the upper and the lower teeth; the resulting sound, the *interdental* [þ] is not usual in English, but hardly distinguishable from the point-teeth or *postdental* [þ].

When the sound has been correctly produced the pupil should go on to combinations with other sounds: *thin*; after that to such a word as *thistle*. When the latter combination has been learned, such a difficult group as [þs] in *months* can be attempted.

When [þ] has become familiar it is usually not difficult to learn [ð], if the pupil has been taught what "voiced" means. In the case of [ð] care should be taken that the lips are passive. The group [ðz], as in *smoothes, clothes*, especially requires patient practice.

When the pupil can say without an effort *thinking of all these things* he is sufficiently familiar with the two sounds.

194. Some Dutch speakers use the same š and ž as in English (44 ff.). In pronouncing these consonants pupils should not be allowed, however, either to produce rounding or to protrude their lips, although some English people pronounce them with slight lip-rounding. Some Dutch people pronounce š (as in *sjouwen*) by raising the blade of the tongue, and

keeping the point down, so that it touches the lower teeth; this way of forming š, often accompanied by rounding and protrusion of the lips, is not usual in English [1]).

Vowellikes **195.** Some Dutch pupils find it easy to acquire English [r], viz. those who in their native language pronounce a trilled *r*, with the point of the tongue against the gums [2]). The only thing for these pupils to learn is to avoid repeating the trill. For English [r], although it is usually an open consonant, may also be pronounced as a weak trill (sometimes called *semi-rolled*).

196. Some Dutch speakers use a uvular *r* [3]), i. e. a sound produced by trilling the soft palate and the uvula against the back of the tongue, or a back-*r*, i. e. an open back-consonant resembling [x] of Dutch *dag*. For these it is more difficult to learn the English sounds.

In teaching it we should start from a Dutch sound, e. g. [d], because it corresponds with English [r] in place, though differing in other respects. The student may be told to repeat [d] several times in such a rapid succession that there is no time for making and opening the closure for *d*.

The first result of this practice is [dr]. Many pupils, however, find it difficult to pass from [dr], with trilled *r*, to *r* without *d*. This is easy to understand when we consider the difference of articulation between a stop and a trilled consonant: in a

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1) According to Jones, *Outlines of Phonetics*, it does occur.

2) In my own pronunciation of Dutch the *r* is trilled only before a vowel following immediately: *rood*, and after a checked vowel, as in *bar*; but it is an open consonant after free vowels as in *baar*. After a free vowel it often disappears when a consonant follows; thus *zwaarder* is generally pronounced [zɥadəɹ]. See note to § 55. This explains why Dutch *storm*, *arm* are monosyllabic, whereas in *lantaarn*, *doorn* the *n* forms a syllable after untrilled *r* (see 150).

3) It is a dialectal characteristic of Western Dutch.

stop like [d] the point of the tongue touches the gums so as to form a closure; in a trilled *r* the point of the tongue is first raised, and then pushed towards some part of the palate by the outgoing airstream, but by its own elasticity the point immediately resumes its former position.

197. For some pupils it is difficult to learn [r] in the way sketched in the preceding section. Sometimes they may learn it more easily by starting from [z]. Both [r] and [z] are open consonants; they differ only in place. When a student has learned, therefore, to lengthen [z] he need only raise the tip of his tongue to the gums to produce a correct English [r].

198. In the English combinations *tr*, *dr* the *r* is usually pronounced in a way that causes the groups to resemble [tš, dž]. This pronunciation is pretty easily learned by imitation, whereas the exact articulation is difficult to describe.

> The acoustic resemblance of [tr] and [tš] is sometimes so great that they are mistaken for each other in the case of unfamiliar words. Thus I remember hearing *Trimley* (a village) pronounced so as to suggest to me *Chimley*.

199. English [l] is pronounced with the point of the tongue against the gums, as in Dutch, but with its back raised whereas the middle of the tongue is lowered. This articulation gives the English *l* a dull sound, especially finally and before a consonant. Lloyd (Neuere Sprachen 13, p. 273 f.) observes: "The lateral openings (or opening) are wider in the English *l* than in the French. The accoustic results of this are, greater friction in the French consonant, but a less volume of tone."

Dutch *l* is, at least by some, pronounced with the back of the tongue raised, but Dutch *l* has not the same dull sound as English *l*. Front-*l* as in Dutch *zal je* does not occur in English.

English final *l* and *l* before a consonant is different from *l* in other positions according to many observers. This observation is borne out by such transcriptions as [fiəl, šiəld] but [filiŋ] for *feel*, *shield*, and *feeling* [1]). Final *l* makes the preceding vowel [i] into a murmur-diphthong: this is probably the result of the glide in passing from [i] to the dull *l*. I should add, however, that Prof. Wyld's *l* struck me as particularly 'dull' when I first met him. Compare also [mjùlk, mjlk] for *milk* (143).

Semivowels **200.** We have seen that [j] is not always pronounced with friction; the tongue is not always raised so high as the palate. Experimental investigations have made it probable that the height of the tongue depends very largely on the succeeding vowel. Thus it has been found that the tongue is higher for *j* in German *je* than in *ja*; indeed the tongue for *j* in *ja* was lower than for [i]; for *j* in *je*, however, it was as high as for [i]. It seems, therefore, that the tongue in pronouncing *j* is higher than it is for the following vowel.

When we compare Dutch (and German) [j] with English [j] we find that the English sound is produced with a lower tongue-position. Hence Dutch initial *j*, when pronounced very emphatically before a vowel with a pretty high tongue-position, sometimes makes upon English hearers the impression of [dj], so that [jild] with a Dutch *j* may sound, to English ears, as [djild]; so [ju] *you, yew* in the pronunciation of Dutch students sometimes sounds like [dju] *due* or *dew*.

201. In such words as *hew* or *hue, huge* some people, especially in the North of England, pronounce a breathed front open consonant, the same as in denoted by *ch* in German *ich*. This is not the most usual pronunciation, however. In the pronunciation of most people the [j] is not breathed, and yet it is doubtful if they really say *h* followed by a voiced

1) H. C. Wyld, *Teaching of Reading*.

j; it may be that the tongue is in the position for [j] or [i] whilst the glottis is in the position for *h*: thus if we transcribe *hue* as [hju] we must take *hj* as the symbols for a single sound.

202. The easiest way to learn English [w] is to consider it is a non-syllabic [u]. In teaching we may tell the pupil to pronounce [u], as in *book*, and then to draw in the lips at the corners of the mouth. See 84.

Just as in the case of [j], we hear a breathed *w* in the North of England, in *what* and other words which are spelt with *wh*, and were in older English pronounced with an aspirate before the *w*. This pronunciation is now being cultivated by speakers of Southern English who wish to speak 'correctly'. The natural pronunciation in the South, however, is voiced *w*, in all words spelt with either *wh* or *w*. On the partial unvoicing of vowellikes, see 234 ff.

203. When a word is pronounced very emphatically, as in *The question is* **why** *you want to do it*, or in an emphatic *where*, we sometimes hear a different *w* also from southern speakers. In such a case we have the glottis in the position for *h* and the superglottal organs in the position for *w*. Sometimes the aspiration is so strong that we must assume two *successive* sounds, viz. *h* followed by *w*; the distinction between the two is naturally extremely difficult to ascertain in special cases.

Vowels

Free Vowels **204.** In stressed syllables English has five free vowels:

ɑ as in *father, farther.*
əə as in *fir, fur.*
ɔ as in *lord, draw.*
i as in *feed.*
u as in *food.*

All the free vowels are often represented by a symbol followed by the colon [1]). In the alphabet of the *Association Phonétique Internationale* the colon is properly used to denote length. It is not unobjectionable to call the free vowels long, (177). Apart from this, such a transcription as [li:d, lid] for *lead, lid,* has been found to mislead readers suggesting that the only difference between the two vowels is one of length, whereas they certainly differ in quality. For this reason it has seemed better to use different symbols; in the case of *i, u* in *hit, put* the symbols ì, ù seem more convenient than small capitals.

205. All the English free vowels are longer than the nearest equivalents in Dutch usually are; only before *r* the Dutch vowels may be equally long: thus [i] in Dutch *mier,* does not much differ in length from English [i] in *fee.* All the free vowels in English tend to become diphthongs (i. e. half-diphthongs).

Of these free vowels the only ones produced with rounding are [ɔ, u]. English differs from French, German, and Dutch in having no rounded *front* vowels.

206. [ɑ, əə] are called slightly diphthongic because the second part seems to be or really is [ə]. The distinction between the free vowel and the half-diphthong is negligible, however: it is practically indifferent if [ɑ, əə] are followed by [ə].

The difference between a monophthongic and a diphthongic pronunciation is greater in the case of [ɔ, ɛ], compared with [ɔə, ɛə], than in the sounds just discussed. In the case of monophthongic [i, u] and diphthongic [iə, uə] it is clear even to an untrained observer. See 254 f.

207. Speakers who, instead of [i], use the diphthongic sound, begin with [i], as in English *pit,* and raise the tongue

1) Also by Jones in his transcriptions. See the *Table* in 74.

towards the end: the sound is transcribed as [ii] or [ij]. It may be repeated that the second non-syllabic element *j* is never consonantal: there is no friction. See 168.

Experience shows that the transcription [ij] may lead to such a mistake. Dutch speakers of English, when speaking emphatically, occasionally pronounce a consonantal *j* even in a full diphthong like [ai]: thus I have heard [faiv] pronounced [fajv], with a distinctly frictional *j*.

208. Similarly some speakers use [uu] or [uw] for [u]. The first part of the diphthong is [ù] as in *good*, with raising of the tongue, and further rounding of the lips towards the end.

Checked Vowels **209.** In stressed syllables English has six checked vowels:

æ as in *fat.*
e as in *wet.*
ì as in *hit.*
o as in *hot.*
ù as in *good.*
ʌ as in *much.*

As in the case of the free vowels, the checked vowels with rounding are back vowels: [o, ù].

210. The character of the checked vowels comes out clearly when a breathed final consonant follows, and also medially before consonant + vowel:

fat, fit, fatty, pity, shadow, etc.

Before voiced final consonants, however, some of them might be considered free. This is especially the case with [æ, o], as in [læd, hæv, rod] *lad, have, rod.* See 160, and 177.

211. [æ] sounds intermediate between Dutch *a* en *e* (*bak, bek*); it is easily learnt by imitation. We may perhaps say that it is most easily learnt by attempting to say *e* in Dutch

bek with a wider mouth-opening, as for *a* in Dutch *bak*, at least the *a* as pronounced in the north of Holland, or *a* as in French *patte*.

212. Both [e] and [ì] differ from the corresponding Dutch vowels. The sound of English [e] approaches to Dutch *i* in *prik*, the sound of English [ì] approaches to *ie* in *niet*.

The tongue is lax. English *i* differs very markedly from the tense French *i* as in *fini*.

213. In pronouncing [o] the tongue is distinctly lower than for *o* in Dutch *rok*. Note that English [o] is not modified by a following nasal, whereas the vowel in Dutch *on*, *om*, *ong* is very similar to *o* in Dutch *vol* (214).

214. The absence of protrusion of the lips in pronouncing English [ù] makes the sound clearly different from the vowel in Dutch *roet*. The English sound approaches to the vowel in Dutch *vol*, *bok*. This explains why Washington Irving, in his *Sketch-Book*, transcribes the Dutch name *van Bommel* as *van Bummel*.

215. [ʌ] is very similar to Dutch *a*. The similarity between *a* and English [ʌ] explains the English spellings of the Sanskrit words *pundit*, *Punjaub*, where the vowel is really *a*.

Unstressed Vowels

216. Most of the vowels mentioned occur also in syllables with medium or weak stress:

[æ]: antique, abstract, admit.
[e]: insect, recollect, dialect, represent.
[ʌ]: until, pugnacious.
[o] epoch, dialogue, prosperity.
[əə]: persuade, adverse.
[u]: brutality, prudential.

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217. In English, [n] does not make the preceding vowel nasal: *concave*, *infancy*. Students should especially guard against nasalizing vowels in unstressed syllables, a very common practice in Dutch. Hence an oral vowel should be pronounced before the nasal in the initial syllables of *concavity*, *conversation*, *unroll*, etc.

218. Some weak-stressed vowels are not only shorter, but distinctly different from the stressed ones enumerated above. Hence they are furnished with special diacritics: [i̯, ĭ, ŭ, ə].

219. [i̯] chiefly differs from [i] in having very weak stress. [i̯] is chiefly heard before vowels: cr*e*ate, the end, thirt*ie*th, etc. also in the article *the* before syllabic sounds.

220. [ĭ] is pronounced with a lower tongue-position than stressed [i] in *pit* It is heard finally, as in *lady*, and in rabb*i*t, vis*i*t, Lat*i*n, sat*i*n, un*i*ty, van*i*ty, vill*a*ge, fish*e*s, great*e*st, end*e*d, helpl*e*ss, great*n*ess, hon*e*st, poet, perfect, etc.

221. [ŭ] is pronounced with the tongue further forward than for [u]; it approaches [ə].

It is pronounced in val*u*e, J*u*ly, prej*u*dice, etc.

222. [ə] is a symbol for two different sounds. When a syllable has the weakest stress we hear the sound that approaches Dutch *e* in bedoeling, but without any rounding. This [ə] is heard in *a*go, *a*nemone, f*a*tigue, para*s*ol, maga*z*ine, barr*e*l, quarr*e*l, mom*e*nt, problem, etc.

But final [ə] often approaches *a* in Dutch vill*a*, e. g. in enter, higher, sof*a*, vill*a*. See 171 and 257.

The non-final [ə] in *ago*, *to*, *the*, *together*, etc. is often no more than a glide.

Jones (*Outline* p. 94) justly observes that in the weak forms of *to*, *do*, *for*, *the* [tə, də, fə, ðə] the *ə* is never final, for these weak forms are never used at the end of a stress-group.

CHAPTER IV.

SYNTHESIS OF ENGLISH SOUNDS

Glides

223. Many questions concerning the synthesis of English sounds have been discussed in the second chapter, treating of synthesis in general. Only a few points call for some further comment.

224. It has been stated (107) that English initial breathed stops before vowels have a voiceless off-glide; it should be understood that the glide, though perceptible, is weak, much weaker than in the case of North German breathed stops.

When an English breathed stop is medial or final the glide is still weaker. Even then, however, it is more distinctly breathed than the corresponding Dutch sound: compare English and Dutch *letter*, *met*.

Dutch and English stops do not differ in the groups *sp*, *st*, *sk*; see 95, 149.

225. The chief difference between English and Dutch voiced stops is the difference between the on-glides of initial stops. The voiced nature of the Dutch stops comes out with special clearness in initial groups which are unfamiliar to Dutch speakers, such as [dž]. In fact, such words as [džænjuərĭ, dženərəl] are sometimes pronounced by Dutch speakers so as

to produce upon English hearers the impression of [ə'džænjuərĭ, ədženərəl] [1]).

226. We have seen (106, 111) that final voiced consonants, whether stops or open consonants, end in whisper: *leave, raise, hand, ebb.*

When we have two final 'voiced' consonants the last is entirely whispered: [klouŏd, robd, edž] *clothed, robbed, edge.* When there are three final 'voiced' consonants only the first is really voiced, whereas the other two are whispered: [en-'reidžd] *enraged.*

It follows from these observations, and from those of 106 and 111, that if the first sound of a final consonant-group in English is breathed, the rest must be breathed, too, as in *fetched, cast.* If the first is voiced, the rest is whispered, as in the examples just mentioned; but if there are only two consonants, the succession voice-breath is possible, as in *width.* The succession breath-voice, and a succession of two (or more) final voiced consonants do not occur.

Dutch students should specially guard against unvoicing voiced consonants at the end of a non-final syllable, as in *Edward, admirable, admiration, kindly, obvious,* etc.

Consonants and Vowellikes

227. On the junction of consonants and liquids see 113.

English [l] forms a glideless group with a *following* consonant, as in *self, help, helm, milk, bulk.* This should be noted by those students who are accustomed to pronounce these combinations with a clearly audible glide, as is done in some Dutch dialects; see 134 ff. In that pronunciation *melk* is pronounced [melək], *help* [heləp], etc. The easiest way to learn the glideness combination is by lengthening [l] and then

1) This explains the remark of a phonetically untrained English hearer: 'You seem to say something before *general.*'

pronouncing the consonant or nasal so quickly that there is no time for an audible glide.

228. In some combinations of consonant and vowellike we usually hear a practically glideless group, although in slower pronunciation the glide becomes quite distinct so as to form a separate syllable: *certain* [səətn], but also [səətĭn, səətən]; *idol* [aidl] but also [aidəl]. Compare also such transcriptions as the following [1]): [hotntot; ɔdnrĭ; baundrĭz] *Hottentot, ordinary, boundaries.*

Such glideless groups are especially common when consonant and vowellike are formed in quite or nearly the same place, as in [dn] e. g. *garden, golden, harden*; [tn] in *brighten, Britain, tighten, important*; also [sn] in *decent, listen* [lìsn], *masonry* [meisnrĭ], *lesson*; [zn] in *pleasant, thousand, horizon*; [tl] in *gentle, little*; [zl] in *dazzle.*

On stops followed by a nasal, see also 114.

229. But we have also practically glideless groups where the sounds differ in place, e. g. [vn] in *even*; [fn] in *stiffen*; [vl] in *travel*; [kl] in *crackle*, etc.

Sometimes it is almost impossible to hear a glide between two sounds; thus it is difficult to hear a difference between [šəl] and [šl] in a word like *official*; between [šən] and [šn] in a word like *generation, demonstration.* This explains why Sweet gives the transcriptions [rumətìzəm, soušəlizm] *rheumatism, socialism.*

Some words with unstressed [ĭ] are regularly pronounced with this vowel: *satin* [sætĭn], *Latin* [lætĭn]. See 352 and 477 ff.

We also hear a clear glide (or a vowel) in the group *d* + *n* when a non-syllabic sound precedes. Thus *London* in Standard English is always [lʌndən], not [lʌndn]. The latter is only heard in vulgar or familiar English.

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1) All in Wyld, *Teaching of Reading.*

Consonant-Junction

230. The general laws of consonant-junction have been explained in 115 f.

Accordingly we have glideless groups in *dukedom, backbite, inkpot, big boy*, etc. On *background*, see double consonants generally: 249 f.

The glides in the junction of English consonants are of no importance as far as there can be said to be any. Sweet, *English Sounds*, declares that all consonant-combinations in English are glideless [1]).

Assimilation of Voice

231. The verbal form [ĭz] *is* often loses its vowel in colloquial speech. The shortened form is [z, s] according to the preceding sound. Thus we hear [hiz ət houm] *he's at home*; [wɔts ðæt? — its nʌ]ĭŋ] *What's that? — It's nothing.*

In the same way [hæz] *has* is sometimes shortened in colloquial speech to [z, s]: [hiz ɔltəd ə gùd dil leitlĭ] *he has altered a good deal lately;* [its bin ɔltəd leitlĭ] *it has been altered lately.* This change of *z* to *s* is due to assimilation.

Similarly, if we start from [ĭz] as the full ending of the plural and the genitive of nouns, and of the third person singular of the Present of verbs [2]), we can consider [z, s] as shortened forms, and explain [s] as the result of assimilation to the preceding breathed consonant, as in [kæts] *cats.*

A parallel explanation accounts for the three endings [ĭd, d, t] of the preterite and past participle.

232. The spelling of words often suggests that assimilation of voice between consonants occurred in earlier English. There is clearly assimilation in [njuspeipər] *newspaper*, compared with [njuz] *news;* also in [gùzbərĭ] *gooseberry* when compared

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1) See the footnote to 106, as to the meaning of the term *consonant.*

2) This is historically true, but it would be wrong to consider [ĭz] as the primary form in *present* English. See *Handbook* II, 9.

with [gus] *goose*, although the words can only be known to be connected by consulting their history.

Similarly the spelling suggests that assimilation has taken place in [kʌbəd, rɑzbərĭ] *cupboard, raspberry*.

It should be distinctly understood, however, that all these assimilations of voice between open and stopped consonants occurred in *earlier*, not in *present-day*, English.

233. As a *general* rule for present-day English we may say, therefore, that there is no assimilation of voice when different stops or open consonants follow each other immediately. For this reason Dutch students should pay particular attention to the pronunciation of such groups as [medsĭn, æbsəlut, əbsəəd] *medicine, absolute, absurd;* [ai hæd tə du ĭt] *I had to do it; at the corner* [æt ðə kɔnər], not [æd ðə]; *light the lamp* [lait ðə], not [laid ðe, lai ðə]; *I put down; at this age; he won't eat gruel* [it gruəl], not [id gruəl]; also of such words as *lead-pencil, note-book, roadside, cab-fare, bus-driver, cloth-dealer, bloodthirsty*, etc. See 243.

> Experience teaches that it is not unnecessary to add that, although there is usually no assimilation of voice in the above-mentioned combinations, they are glideless; the stop in such a group as [æt ðə] is joined on to the [ð] without any appreciable off-glide. See, however, the sections on assimilation of place (238 ff.).

234. The only regular assimilation of voice in English occurs when a breathed consonant is followed by a vowellike. In such groups as [kl, pl, fl, sn], also in [tr, kr, þr], etc., the breathed consonant partly unvoices the neighbouring vowellike: clear, please, fly, small, snow, try, cry, thread, etc.

The same change happens in the combination of a breathed consonant with [w]: *twin, swim*.

235. This assimilation should especially be remembered in compounds and word-groups:

outwit, halfway, this was; mislead, Miss Letty, at leisure; half-ready, this reply; also in earthly, lightly (compare *l* in hardly, friendly).

It should be noted that in these sound-groups it is the vowellike that is assimilated to the consonant. In Dutch, on the contrary, the consonant is assimilated to the vowellike: thus *misleiden* is often pronounced with [zl].

236. There is also partial unvoicing of [j] after breathed consonants, as in in [pju, fju] pew, few, etc.

This assimilation does not seem to be so general as in the preceding cases.

237. In the pronunciation of some speakers the vowellikes are completely breathed. In that case a word like *golf-links* is pronounced [go(l)flĭŋs] with an *l* in the second syllable sounding very much like [ɬ], i. e. with a clear friction.

Assimilation of Place

238. As a general rule there is little assimilation of place between neighbouring sounds in English. As we have seen (121 ff.) that such assimilations are common in Dutch, students should remember this, and pay special attention to the following cases in which mistakes are often made.

239. We have seen that Dutch [j] exercises a strong assimilating influence on preceding consonants. This habit should not be introduced into English: *continue, manufactory* should be pronounced [kəntĭnjú, mænjŭ'fæktərĭ], with a gum-*n*, whereas Dutch students are apt to pronounce the front-nasal. Similarly they will pronounce a back-stop too far forward when [j] follows; [bækjɑd] *back-yard* e. g. is often mispronounced in that way.

240. Although we may say that English [j] does not usually affect a preceding consonant to such an extent as in Dutch, it should be observed that stopped and open gum-

consonants [t, d, s, z] and a following [j] are often assimilated [1]), so that [tj, dj, sj, zj] become [tš, dž, š, ž] respectively. See chapter VII.

This change also affects these sound-groups in different words, but 'careful' speakers try to avoid this. In natural speech, however, we may often hear [æžŭ'sed] *as you said*, [ðìš jiə] *this year*, [sìkš jəəz] *six years* [2]); also in compounds as in [hɔšu] *horseshoe*; etc. It seems that this assimilation is considered less objectionable in the case of open consonants, as in the examples just given, than in the case of stops: thus [ðæts wot ai touldžŭ] *that's what I told you* would be be approved by few.

241. In some cases assimilation is almost unavoidable. When the acoustic difference produced is imperceptible, such assimilations are of little, if any, practical importance. Thus *n* in *anthem, panther*, also *t* in *whitethorn, eighth, at the,* or *l* in *health* may be quite or at least almost a point-*teeth*-instead of a point-*gum*-consonant.

And *m* is *comfort, pamphlet, nymph, triumph,* as well as *w* in *off-wheel, half-way,* may also occasionally be lip-teeth-consonants.

242. It has been mentioned (117) that there is also assimilation in the combinations [tš, dž]: the stop is pronounced with the blade rather than with the tip. As this assimilation is almost unavoidable, however, its discussion is of little practical importance. See 107 on affricated consonants.

Assimilation in familiar and vulgar English

243. In vulgar English assimilations are far more common than in standard English. What one person calls 'vulgar', however, is 'colloquial'

1) Both in voice and in place, in the case of [tj, sj].

2) The last two transcriptions are given by Ripman, *Sounds*, Second edition p. 44 and 113; but it seems doubtful if [j] is really heard after š.

with another. It should also be remembered that strict judges of pronunciation are apt to make the mistakes they condemn. Thus Sweet gives as colloquial English [wɔ də jŭ wont] *what do you want*; [wo də jŭ sei] *what do you say* (a gentleman speaking to his friend); [ìŋkʌm] *income*, [wi kŋ kʌm bæk] *we can come back*, etc., all forms that a 'careful' person would disapprove of, and might use himself a moment afterwards. Miss Soames disapproves of the 'careless, but by no means vulgar' pronunciations [ĭlevm ə klok, gìvm ʌp, kʌp m sɔsə] *eleven o'clock, given up, cup and saucer*. Jones (*Outline* § 520) gives [faifpəns] *fivepence*, and considers [wìtþ, bretþ] as "common variants" of [wìdþ, bredþ].

The request *Sit down* is always pronounced [sì'daun]; similarly *a great deal* is usually [ə grei'dil]; *put down* is transcribed by Sweet (*Elementarbuch* 75, 25) as [pù'daun], although there is no assimilation in similar cases (237). The cause seems to be that these groups are felt to be single words, and consequently have now uneven stress; see 249 f.

When *geography* [dži'ɔgrəfi] is pronounced [džɔgrəfí], as it frequently is in schools, the vowel is assimilated to the preceding consonant. It may be considered as an example of vowel-absorption, and may be compared with the change of [tšìldrən] to [tšldrən]; see 143.

244. According to 125 we often find loss of the middle one of three non-syllabic sounds, at least one of which is a vowellike or an open consonant. Stops are especially lost in this position. The following examples are all taken from Sweet's *Primer of Spoken English*, representing unaffected educated English:

[ai šan tel] I shan't tell.

[ĭt kan bĭ helpt] it cannot be helped.

[haf pas sìks] half past six[1]).

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1) In [pas sìks] the double *s* is probably owing to the word-division; in reality one *s* is pronounced.

[mʌs bi] must be.

[ai mʌsnt bĭ aidl, ai məs gou ən gæðə hʌnĭ] I must not be idle, I must go and gather honey.

In a word like *Westminster* the *t* is usually lost in the group *stm*; *old man* is sometimes [oul'mæn]; *t* is generally not heard in *waistcoat, postcard, coastguard, excellent coffee* [1]), etc.; *final* [ltš, ldž, ntš, ndž] are hardly distinguishable from [lš, lž, nš, nž], as in *filch, bulge, trench, strange* [2]); similarly [k] is usually not heard in the groups [ŋkš, ŋktš] as in *anxious, compunction, conjunction, conjuncture, punctual*; [d] is often lost in the groups [ndf, ndm, ndl, ndp] etc., as in *grandfather, handful, grandmamma, grandmother, landlady, landlord, grandpapa, landslide, thousandth,* etc. When Sweet (*Primer of Spoken English*) transcribes *jumped* as [džʌmpt] on p. 50, as [džʌmt] I hardly think we have a case of a real difference of sounds, but rather of interpretation of the same acoustic perception.

In *exactly* the *t* is often lost: [ĭgzæklĭ]. And *sixths* is often [sìkþs]: the group [ksþs] is not suited to the speed of ordinary speaking.

We have really the same phenomenon when *and, saint* become [ən, sn] before consonants.

245. When an inflectional ending is added to a word ending in two consonants, there is a tendency to preserve the sounds of the uninflected word. Thus there is usually no loss of sound in *months, wants, beasts, ranks, jumps, milked, lisped, risked, basked,* [3]), etc.

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1) This example is borrowed from Nicklin, *Sounds of Standard English*, p. 20.

2) In words like *franchise* [fræntšaiz], *Manchester Winchester*, the *t* is not lost because [n] and [tš] belong to different syllables.

Hence also the possibility of a succession of consonants like [kstš] in [eks'tšekər] *exchequer*.

3) Except *asked*, usually [ɑst], less often [ɑskt].

But words in [-nd] lose their *d* when an inflectional [z] is added, as *grounds, blinds*, etc. And verbs in [mp, ŋk] usually lose their final consonant in the preterite: [džʌmt, rænŋt] *jumped, ranked.*

246. If the first of three non-syllabic sounds is a nasal, it is often, after the loss of the middle consonant, assimilated in place to the third. Thus [ai dount kɜə] *I don't care* via [ai doun kɜə] may become [ai douŋ kɜə]; also [ai doum maind] *I don't mind.* These pronunciations are examples of distinctly colloquial English.

Syllable-Construction

Syllable-Division

247. Syllable-division in Dutch has been fully treated in the second chapter (153 ff.). It has been shown that *after checked vowels* it is difficult to find the dividing-point between two syllables when the syllabic sounds are separated by one or even two sounds (155 ff.). It seems that Dutch and English do not differ in any important respect. Compare [ɑf-tər, ɑs tər, kʌm-fət] *after, aster, comfort*, etc.; compare also [i-kwəl, ædĭ-kwĭt] *equal, adequate*, with [pĭkwĭk] *Pickwick*; [konstĭ-tjut] *constitute* and [kən'stĭtjuənsĭ] *constituency*; [ei-blər] *abler* and [pedlər] *pedlar.*

As the stress-mark precedes the stressed *syllable*, it is necessary to decide between [ek'spekt, ek'spres] *expect, express*, and [eks'pekt, eks'pres]. The problem when the new impulse of breath begins, has not been finally solved. It may seem safe, at any rate, to put the stress-mark after the *s*, although it has been shown (149) that in such combinations the sonority of *s* is so much less that it would not easily produce the effect of a new syllable [1]).

1) In Dutch (which generally agrees with English in these matters) we seem to say ['ɛk-stra] *extra.*

248. Checked vowels, when they lose their strong stress, become free, i. e. they may end a syllable. In some cases we can clearly hear that the single consonant begins the following syllable; [notə'tɔl] *not at all*; no'tounlĭ] *not only*.

Hence we also find such phonetic transcriptions as [ìn əə]ɔ əzì tìz ìn hevn] *in earth as it is in heaven* [1]) and [tə plɛi wĭ ðəm] *to play with them* [2]); both in texts which otherwise observe the division of the sentence into words.

Double Consonants **249.** Double consonants occur in English in even-stressed (see 266 f.) compounds or word-groups, the first, stressed part of which ends in the same consonant as the one that opens the second, stressed element of the group:

mid-day	misstate	a black cat	a fine needle
book-keeper	this spy	a ripe pear	pen-name
night-time	that tart	wild duck	home-made
horse-stealing	cheap pins	a short time	

We also have a double consonant, the first part breathed and the second voiced, in such combinations as *that day*.

250. When the two consecutive syllables have uneven stress a single consonant is pronounced, as in *pumice-stone*, *immortal, immovable, ambitious citizens*, *a good deal*, sometimes also in *put down* (see 243).

The result of the substitution of one consonant for a double one is loss of sound. It is very common when form-words (which are unstressed) are joined to a word beginning or ending in the same consonant: *with the* [wĭðə], *of voice* [əvois], *forced to go* [fɔstə gou], etc.

The prefixes *in-*, *un-* often lose their stress, so that the stressing of the words is uneven, and consequently a single

1) Wyld, *Teaching of Reading*, p. 77.
2) Sweet, *Primer of Spoken English*, p. 48.

consonant is pronounced. But a strong stress on the prefix causes a double [m, n] in *immeasurable, innate, innumerable, unnatural*, although the more usual pronunciation is with weak stress and single [m, n]; see 154.

Sometimes we have double consonants in spite of uneven stress; thus nouns in *-ness* and adverbs in *-ly* are often pronounced with double *n, l*, as *cleanness, keenness, meanness; solely, wholly, fully*.

Consonant-Groups **251.** Apart from combinations with *s* (*sp-, sk-, st-*) English has hardly any initial consonant-groups, nor even combinations of stops and nasals (149 ff.). The result of this is that foreign words beginning with such groups are modified so as to suit English habits of speech; see chapter 7 on 'silent' consonant-symbols, in such words as *psychology, phthisis*, etc.

Diphthongs

252. English has three full diphthongs of the *i-, u*-type: [ai, au, ɔi].

The first element of [ai, au], as in *my, how*, may be considered identical with shortened *a* in Dutch *baker*. Students should never pronounce these diphthongs with [æ] for their first element.

The first element of [ɔi], as in *joy*, is also shorter than [ɔ] of *law*.

The *a* of [ai] is very similar to French *a* in *patte*: whereas the first element of [au] is rather the [ɑ] of *father*, but shortened. The last elements of the three diphthongs may be [ĭ, ŭ] rather than [i, u]; Sweet analyses them as mid-mixed-wide-round. I believe that the sounds can be very well learned by imitation, so that the exact analysis is practically less important.

253. There are two half-diphthongs of the *i-, u*-type in English: [ei, ou], as in *say, no*; the first elements are respec-

tively identical with the vowels in English *ten, hot.* The first element of [ei] is often pronounced with a lower tongue-position.

According to Sweet the tongue does not really shift its position in [ou]: the effect of *u* is produced by a further narrowing of the lip-passage. In syllables with weak stress the second element of [ou] becomes almost negligible; this weak-stressed diphthong is symbolized by [ŏu]; it occurs in fello*w*, pillo*w*, hotel, *o*bey, etc.

On [ii, uu] see 207 f.

254. There are four murmur-diphthongs in English: [iə, ɛə, uə, ɔə] in *fear, theatre; care; poor, pure; more.*

In [iə, uə] the first element is *i* in *fit,* and *u* of *put.*

The first element of [ɛə] is very similar to the vowel in French *zèle,* or Dutch *karrière.*

The first element of [ɔə] is shortened [ɔ].

255. In the pronunciation of some people we may hear [jəə] instead of [iə], so that the second element has got the stress; *years* is often pronounced [jəəz]; see 170. I have also heard [jəəreik] for *ear-ache.*

Some speakers lower the first element of [uə] so far as to pronounce [ɔə]; in this case *your* comes to rhyme with *four.* Medially [ɔə] becomes [ɔ], so that we find such transcriptions as [fjɔriəslĭ, djɔriŋ, lʌk'zjɔriənt] *furiously, during, luxuriant.* Final [ɔ] may replace final [ɔə], see 257; hence [mətjɔ] *mature.*

Foreign students, however, had better say [uə].

It is sometimes difficult to tell whether we hear a murmur-diphthong or a disyllabic combination of a vowel and the murmur-vowel: *museum* [mjŭ'zi-əm], or [mjŭ'ziəm], *idea* [ai'di-ə] or [ai'diə]. *Real* seems to be [ri-əl], but *really* is often pronounced [riəlĭ]. The usual pronunciation of *theatre* seems to be [þiətər], hence as a disyllabic word with the diphthong [iə]. See chapter VI., on *ea.*

Similarly we might distinguish disyllabic [u-ə] and diphthongic [uə]: *doer* [1]) [du-ər], *poor* [puər].

256. The full and half-diphthongs may be followed by [ə], and form what are sometimes called murmur-triphthongs, although the groups are usually disyllabic (171). We thus have the combinations [aiə, auə, ɔiə; eiə, ouə], as in *fire, our, destroyer; player, lower*. Note the difference in the syllable-division of *employer* [ım-'plɔi-ər] and *lawyer* [lɔ-jər].

[eiə, ouə] are not very common; they chiefly occur in derivations from words ending in [ei, ou] with the suffix [-ə] *-er* to denote agents (*player, wine-grower*), or the comparatives of adjectives (*lower*). See ch. V. on vowels before *r*.

257. Although we always transcribe these sound-groups with [ə] for their final element it should be remembered that *final* [ə] is a much clearer vowel than *medial* [ə], see 171, 222. Dutch students should guard against making medial [ə] in [fiəriŋ] *fearing*, etc. too long; in this position [ə] is nothing but a glide. This glide is, naturally, absent or negligible in syllables with medium stress; hence we pronounce [ðɛ'rin, ai'reit] *therein, irate*, etc.

Some phoneticians also transcribe *story, stores*, etc. with [ɔə]: [stɔərı, stɔəz]. Others write [ɛr-] for [ɛər-]: *fairy* [fɛrı], etc.; also final [ɔ], as in *store*. See 206, 255.

In *weak-stressed* syllabes, such as *for, or*, the final sound is [ɔ], even with those who clearly use final [ɔə] in *stressed* words, as in *oar, four*, etc.

Quantity

Vowels **258.** With regard to the degrees of length of vowels and diphthongs in stressed syllables we may say:

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1) e. g. the doer of an action.

1. that vowels and diphthongs are longer before a *voiced final* open or stopped consonant than before a breathed one.

2. that they are longer when final than before a breathed consonant, but not so long as before a voiced final consonant.

For practical purposes it is sufficient to distinguish two degrees: long and short.

Long	Short	Long	Short
starve, hard, far	laugh, heart	drive, ride, rye	rice, write
sawed, saw	wharf, sort	rouse, loud, cow	mouth, shout
curve, herd, stir	turf, hurt	have, bag	ass, back
leave, bead, bee	leaf, beat	nod	moth, knot
		love	tough
prove, rude, few	roof, root	bud	shut
		wed	thresh, wet
wave, made, may	waif, mate	give, bid	stiff, bit
rove, load, low	loaf, boat		

According to Meyer's measurements [1]), vowels before final

1) See the footnote to 176. It may be useful to mention some of the results (in hundredths of a second): *it* (13.9), *eat* (20,1), *at* (22,5), *ought* (29.8), *lid* (22.4), *led* (27.7), *lad* (32.2), *seed* (34.0). Compare Eykman's measurements of Dutch vowels (177).

vowellikes are occasionally shorter than before breathed open consonants. His results have received the approval of an authority like Sweet [1]), but it is not necessary, of course, to accept every detail unhesitatingly. Now, Lloyd declared that to his ear the vowels in *feel, fail, fall* are longer than those in *feet, fate, fought*. It is quite possible, therefore, that the normal length of vowels before final vowellikes and breathed consonants does not differ much.

259. If we wish to retain the traditional classification of vowels as essentially long and short (177), we might call the lengthened 'short' vowel *half-long*, the lengthened 'long' vowels *extra-long*, obtaining the following four classes:

1. short: bat, net, pit.
2. half-long: bad, bed, bid.
3. long: heat, heart, write.
4. extra-long: heed, bee, hard, ride.

It should be remembered, however, that these four classes would not really represent four degrees of length: the vowel in *bad* e. g. is distinctly longer than the vowel in *heat* and even the vowel in *bat* is longer than the one in *heat*; see 176.

Liquids and Nasals **260.** Liquids and nasals in stressed syllables are long:

1. when final, after a checked vowel, as in *fill, bun, pen, man*, etc.
2. before a final voiced consonant, as in *build, felled, pens*.

Consonants **261.** What has been said of the length of liquids and nasals also applies to consonants, but in these the differences of length are far less marked [2]).

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1) *Herrigs Archiv*, vol. 112.

2) In his review of Meyer's *Lautdauer* Sweet observes (*Herrigs Archiv*, 112): "Anyhow, I must still maintain that in my pronunciation there is enough difference in the quantity of final consonants to justify us in saying that they are long after 'short', short after 'long' vowels: nott, nɔɔt."

Affective Lengthening

262. It has been stated that the length of a sound depends partly on pitch (190). This explains why English writers on phonetics [1]) assume lengthening in *glad, mad, sad, bad* as compared with *cad, fad, lad,* We may call this *affective* lengthening; it is, from its very nature, occasional.

An example of affective lengthening, in this case the result of affectation, is to be found in the following passage.

> Mrs. Bagshot—Fawcett gets positively lush about him. It was George she [2]) always lurved [3]), Mrs. Bagshot—Fawcett says, but she accepted his brother for Reasons of State.
>
> Wells, Joan and Peter ch, 2 § 1.

Stress

Sentence-stress

263. As a general rule stresses are distributed over an English sentence in the same way as in Dutch [4]). For a detailed treatment of English sentence-stress, see Sweet, *Syntax* pp. 28—37.

Some differences between English and Dutch sentence-stress may be noted here. In English an auxiliary has weaker stress than the preceding personal pronoun that is its subject: *I've done it; I shall* [ai šl] *go to-morrow,* etc. In Dutch the pronoun has weaker stress, and consequently often loses its vowel: *ik heb het hem gezegd* [khɛb [5]) ət əm ɣəzɛxt].

In comparisons with *as* Dutch speakers are inclined to stress the conjunction: *I am as tall as he* should be [aim əz tɔl əz hi]. Compare also the following sentence from Sweet's *Primer of Spoken English*, p. 91: ðə z əz mʌtš dĭfrəns bĭtwĭin soušəl ən soušəlĭst əz ðər ĭz bĭtwĭin egouĭst ən egŏutĭst.

1) Ripman, Sounds, second ed. p. 110. Now also Jones, *Outline.*

2) i. e. the Princess spoken of.

3) i. e. *loved.*

4) For the use of the stress-mark, see 179.

5) Also [kɛb].

264. Attention may also be drawn to the verbs with an adverb to complete their meaning, such as *to get up, to burn up, to get out*, etc. When these groups finish a sentence the strongest stress falls on the adverb, but when another part of the sentence follows (e. g. an object) the verb often takes the stronger stress. Compare |its ˈtaim tə get ˈʌp| *it's time to get up* and |ai šəd ˈbəən ʌp ðə ˈgrɑs| *I should burn up the grass*; also |ðei v kʌvəd it ˈʌp ˈdžʌst əz jŭ ˈkʌvər ʌp jo feis wen| *they have covered it up just as you cover up your face, when* etc.; |ai ˈkùdnt get ˈaut| *I could not get out* and |ai ˈsend aut mai ˈreiz ˈevrĭwɛə] *I send out my rays everywhere.*

Sometimes, however, we have even stress, as in |dĭd jŭ ˈevə si ə ˈdog ˈit ˈʌp ə lĭtl ˈbɔi?| *Did you ever see a dog eat up a little boy?* [1]).

Gradation **265.** We have seen (184) that words sometimes develop special weak forms. As a rule these weak forms are more usual; sometimes, indeed, the strong forms are only used in exceptional cases.

The following are the chief words showing gradation in English. They are chiefly pronouns, auxiliaries, prepositions, and conjunctions.

	Strong	Weak		Strong	Weak
a, an	ei, æn	ə, ən	*not*	not	nt
am	æm	əm, m	*saint*	seint	snt, sn
and	æn(d)	ənd, ən, n[2])	*shall*	šæl	šəl
are	ɑr	ər, ə	*should*	šud	səd
as	æz	əz, z	*sir*	səər	sər
at	æt	ət	*some*	sʌm	səm
can	kæn	kən	*such*	sʌtš	sətš

1) All these sentences are quoted from Sweet's *Primer of Spoken English.*

2) [n] in *bread and butter* ['bredn'bʌtər]; *cup and saucer* ['kʌpn'sɔsər] or even ['kʌpm'sɔsər]; *up and down* ['ʌpn'daun].

	Strong	Weak		Strong	Weak
could	kùd	kəd	*than*	ðæn	ðən
do	du	dŭ, də, d	*that*	ðæt	ðət
does	dʌz	dəz	*the*	ði	ði, ðə
for	fɔə, fɔr	fər	*their*	ðɛər	ðər
from	from	frəm	*there*		
had	hæd	əd, d	*them*	ðem	ðəm
has	hæz	əz, z, s	*they are*	ðei ar	ðɛər
have	hæv	əv, v	*till*	tìl	tl
he	hi	ĭ	*to*	tŭ	tŭ, tə
her	həər	ər	*us*	ʌs	əs, s
him	hìm	ĭm	*was*	woz	wəz
his	hìz	ĭz	*were*	wəər	wər
is	ìz	z, s	*will*	wìl	wəl, əl, l
madam	mædəm	məm, m	*would*	wùd	wəd, əd, d
must	mʌst	məs(t)	*you*	ju	jŭ, jə
of	ov	əv, ə	*your*	juər	jər
or	ɔə, ɔr	ər		jɔə	
nor	nɔə, nɔr	nər			

Even Stress **266.** Even stress[1]) is usual in English in the combination of nouns with attributive adjectives or nouns (whether in the common case or in the genitive):

a′ good ′man, a ′gold ′ring, my ′father's ′book.

Also when the adjective has post-position:

Princess Royal, poet laureate.

267. Peculiar to Present English is the use of even stress in single words, especially in compounds:

highroad, public-house, etc. Also in *Oxford Road, Leicester Square*, etc. And in words with prefixes: *′unbe′lief, ′mis ′conduct, ′arch-′bishop, ′anti ′radical*, etc.

1) Even stress is here used in a wider sense than in 185: it denotes equal stress of two syllables in two successive *words*, not necessarily two successive syllables.

Even stress also occurs in simple words, as in *amen, hullo, bravo, hurrah; thirteen, fourteen*, etc.; *Berlin, Dundee, Vauxhall* ['voks'hɔl], etc.

For a fuller discussion, see Sweet, *Grammar* I.

Rhythmical Stress **268.** We stress a *'good 'thing*, but *a 'very good 'thing:* three successive stresses are avoided. Hence even-stressed words become uneven in stress when they precede a strong-stressed word: *'Ber'lin* but *'Berlin 'wool.* When a word with even stress is at the end of a breath-group the final stress is often stronger than the other. This explains the differences in the following sentences:

His age is four'teen.	'Fourteen 'men.
Among the Chi'nese.	A 'Chinese 'lantern.
They were out'side.	An 'outside 'passenger.
She is a prin'cess.	The 'Princess 'Alice.
Some fell by the way'side.	A 'wayside 'inn.
He is going to Ber'lin.	'Berlin 'papers.
I saw him in the after'noon.	'Afternoon 'calls.
He was quite un'known.	An 'unknown 'man.
Made of india-'rubber.	An 'india-rubber 'ball.
Close to Picca'dilly.	'Piccadilly 'Circus.
Near Vaux'hall.	'Vauxhall 'Bridge.
Going to Dun'dee.	'Dundee 'marmalade.
St. 'Paul's Church'yard.	A 'churchyard.
He is very short-'sighted.	A 'short-sighted 'man [1]).

269. In many words it is difficult to say whether they have a syllable with a strong *medium* stress, or whether they have even stress. Thus we find phoneticians hesitate whether to call *backdoor, blackboard, magpie, seaside*, examples of even stress, or of words with the strongest stress on the first

1) Similarly for *ill-bred, hard-hearted*, etc. Compare also Palmer, *Grammar of Spoken English* p. 75.

syllable and a strong medium stress on the second. And in his *Outline of English Phonetics*, Jones stresses *'india 'rubber*, or *india 'rubber*, *'sar'dine* or *sar'dine*. Also *consols* ['kon'solz, kon'solz, kənsolz, 'konsolz].

Contrasting Stress **270.** Contrasting stress (183) is very common in English:

He said that 'country people were really much lazier than 'town people (Sweet, *Spoken English*, p. 75).

Quite 'inside and 'outside the house (ib. p. 83).

Sometimes we find even stress in spite of contrast:

I don't mind 'cold 'beef, but I cannot stand 'cold 'mutton. (Sweet, *Elementarbuch* no. 55).

Occasionally, the stress is even shifted to the end of the word (268) in spite of the contrast. The conductor of an omnibus, for instance, will call out: *No room out'side!*

Compare also:

He wasn't 'in the line, and he wasn't exactly out'side it. (Sweet, *Primer of Spoken English*, p. 67).

That's Sawyer's cottage; if you like you can see the in'side (ib. p. 74).

Variable Stress **271.** Some words are differently stressed according to their grammatical function. Many words have a strong stress on the first syllable as *nouns* or *adjectives*, on the second as *verbs: abstract* [æbstrækt] (noun and adj.), but *to abstract* [æbs'trækt] [1]).

The same difference is made in the case of the following words:

absent	convert	frequent	protest
accent	convict	import	purport [2])

1) Note the same phenomenon in Dutch: 'doorzicht—door'zien, 'overzicht—over'zien, 'misdaad—mis'doen, 'weerstand—weer'staan, etc.

2) *purport* n. meaning (of document or speech); v. to profess, to be intended to seem.

affix [1]	convoy	impress [4]	rebel
asphalt	detail	incline	record
attribute	discord [3]	increase	retail
compound	discount	insult	subject
concert [2]	discourse	perfume	suffix
conduct	envelop(e)	permit [5]	surname
conflict	escort	prefix	survey
consort	essay	presage	torment
contest	export	present	transfer
contract	extract	produce	transport
contrast	ferment	progress	undress [6]
converse	forecast		

1. The nouns *detail*, *incline*, *perfume* and *survey* are sometimes stressed on the last syllable; the verbs *asphalt*, *discount*, *purport* and *surname* are also stressed on the first syllable.

2. Note further:

dictate n. [dìktĭt]; v. [dìk'teit, dìkteit].
environs n. [envĭrənz, ìn'vaiərənz]; environ v. [ìn'vaiərən].
premise n. [premĭs] [7]); premise v. [prĭmaiz] [8]);
tambour n. [tæmbuər]; v. [tæmbuər, tæm'buər]) [9]).
converse adj. [konvəəs]; conversely [kon'vəəslı].
expert n. [ekspəət]; adj. [eks'pəət].
instinct n. [ìnstiŋt; adj. [ìn'stiŋkt] [10]).

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1) *affix* n. appendage, addition; (in grammar) common name for suffix and prefix; v. to fasten, attach.

2) *Concert* n. agreement, musical entertainment; v. arrange.

3) *discord* n. disagreement; v. to disagree, to clash.

4) *impress* n. stamping, mark made by a seal; v. to imprint; to influence deeply.

5) *permit* n. written order giving some permission; v. to allow.

6) *undress* n. ordinary dress (opposite: full dress or uniform); v. to take off a person's (or one's own) clothes.

7) statement from which a conclusion is drawn.

8) to say or write by way of introduction.

9) a drum, esp. a bass-drum; circular frame on which silk etc. is stretched to be embroidered; stuff so embroidered; v. to decorate, embroider on a tambour.

10) imbued, charged *with* something (i. with life, beauty, force, etc.).

272. Occasionally one spelling denotes words with meanings so divergent that the words are not felt to be connected. But just as the words in the preceding section, the nouns and adjectives are stressed on the first, the verbs on the second syllable. Such are the following:

a commune [komjun]	to commune [kəmjun]
a collect [kolekt] [1])	to collect [kəlekt]
a desert [dezət]	to desert [dĭzəət]
a digest [daidžest] [2])	to digest [dai'džest]
incense [ìnsens] [3])	to incense [ìn'sens] [4])
an object [obdžekt]	to object [ob'džekt]
the persons present [preznt]	to present [prĭzent]
proceeds [prousidz]	to proceed [prŏusid]
refuse [refjùs]	to refuse [rĭfjuz]
confines n. 'border land' [konfainz]	confine v. [kənfain]

Note also:

the supine [sjupain]	supine adj. [sju'pain, sjupain]
a compact [kompækt]	a compact whole [kom'pækt]
August [ɔgəst];	august adj. [ɔ'gast];

minute '$^1/_{60}$' of an hour' [mìnĭt] [5]); minute adj. [mai'njut]: indicative n. [ìn'dikətĭv]; adj. [ìndĭkeitĭv].

Individual Stress **273.** A good many words are differently stressed by different speakers of standard English [6]):

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1) a short prayer of the Book of Common Prayer, especially for special days or seasons.

2) a methodical summary, esp. of a body of laws.

3) Dutch *wierook*.

4) to make angry.

5) *minutes* [mìnĭts]: brief report in writing of the proceedings of a meeting.

6) Compare the same phenomenon in Dutch: *'gastvrijheid—gast'vrijheid, 'misdadiger — mis'dadiger, 'schiereiland — schier'eiland*, etc. Further examples in Kollewijn, *Opstellen*.

alcove [ælkouv, æl'kouv]; centenary [sentənərı, sen'tenərĭ, sen'tinərĭ]; ancestral [ænsestrəl, æn'sestrəl]; contents [kontents, kəntents]; avalanche [ævəlɑnš, ævə'lɑnš]; costume [kostjum, kos'tjum] [1]); premature [premə'tjuər, premətjuər], etc.

Many verbs in *-ate* were formerly stressed on the last syllable but one, e. g. il'lustrate; the most usual stressing is now on the last syllable but two: 'illustrate. The same applies to *contemplate, demonstrate, inculcate, inundate;* but mostly [rĭmonstreit] *remonstrate.*

274. Some words or expressions are often wrongly stressed by beginners, and sometimes even by those who have often been in England. It may therefore be useful to mention a few that I have often heard wrongly pronounced.

agriculture [ægrĭkʌltšər]	interview [ìntəvju] v. and n.
although [əl'ðou]	lapel [ləpel]
and so on [ən'sou on]	metamorphosis [metə'mɔfəsĭs]
area [səriə]	prebend [prebənd] [2])
corollary [kərolərĭ]	so that ['sou ðæt]
decadence [dekədəns]	spiritual [spìrĭtjŭəl] [3])
decadent [dekədənt]	traverse [trævəəs]
desultory [desəltərĭ]	uniform [junĭfɔm]
inclement [ìn'klemənt]	without [wĭðaut]

Rules of Word-stress

275. The question of the distribution of the stresses over a word must be generally decided by the memory of good English heard by the student, or by reference to a dictionary. It is possible, however, to give a few rules for derivatives and compounds that may be practically useful.

1) See further the index s. v. *acclimatize, adept, adult, aspirant, bayatelle, basalt, bitumen, bureau, clandestine, consols, construe, dandelion, decorous, excise, extant,* etc.

2) Also prebendal [prebəndəl].

3) Also initial strong stress in *spiritualism, spiritualize.*

Stress in Derivations

276. Words formed with a *living* suffix, i. e. a suffix that can be used in present English to form new words [1]), usually preserve the stress of their stem:

shepherd, shepherdess; book, booklet; art, artless, artlessness, fortnight, fortnightly, etc.

Words in -able

277. Words in *-able* are generally stressed according to this rule:

adorable, unforgettable, unspeakable, confer(r)able, acceptable, commendable, etc.

But some words in *-able* are stressed in two ways: some speakers lay the strongest stress on the same syllable as in the word from which the adjective is derived (or with which it is at least connected), others on a syllable further forward. Thus we hear both [dĭs'pjutəbl, dìspjutəbl] *disputable*; [trɑns'fəərəbl, trɑnsfərəbl] *transferable*; [ìn'fəərəbl, ìnfərəbl] *inferable* [2]), [ĭrĭ'fjutəbl, ĭ'refjŭtəbl] *irrefutable*, etc.

The former of each of these pronunciations is probably the more usual one, because *-able* is a living suffix; the other pronunciation is due to the fact that the word has not really been formed with the suffix *-able* in English, but is a borrowing from French.

278. Some adjectives in *-able* are *always* stressed differently from the verb they are connected with:

[prefərəbl] preferable, but [prĭfəər] prefer;
[refərəbl] referable, but [rĭfəər] refer [3]);
[ædmĭrəbl] admirable, but [æd'maiər] to admire;
[kompərəbl] comparable, but [kəmpɛ̀ər] to compare;

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1) On living suffixes, see *Handbook II (Word-Formation)*.

2) Sometimes spelt *inferrible*. We also hear both [dĭmonstrəbl, demonstrəbl], but the verb *to demonstrate* is also stressed on the second syllable by some, on the first by others.

3) Occasionally [rĭfəərəbl], and also spelt *referrible* accordingly.

[repjutəbl] reputable, but [rĭpjut] repute;
[leməntəbl] lamentable, but [ləment] to lament.
Note also [get′ætəbl, kam′ætəbl] get-at-able, come-at-able.

279. The strong stress falls on the following endings [1]:
1. *-ee* of personal names:
legatee, refugee, trustee.
Except *Yankee*, *Pharisee*, *committee* [kəmìti] [2].
2. *-eer*, *-oo*, *-oon* of nouns:
gazetteer [3], privateer [4], volunteer; bamboo; balloon, dragoon, monsoon.
Except *cuckoo* [kùku], *baboo* [babu] [5].
The stress of *Hindoo* is variable (268).
3. *-ette*, *-esque*:
gazette [6], cigarette, grotesque, picturesque.
Note *martinet* [mati′net] [7], *palet(te)* [pælĭt], *epaulet(te)* [epolet], *omelet(te)* [omlĭt, oməlĭt]; *mignonette* [mìnjənet, mìnjə′net] [8]); *etiquette* [etĭket, etĭ′ket].
Also stressed *et* in the words denoting number: *duet* [dju′et], *quartet* [kwɔ′tet], etc.
4. *-ose* [ous] and *-ese* [iz] of *adjectives*:
bellicose [9]), morose [10]); Chinese.
Note *obese* [ŏubis].

1) In many of the words mentioned in 279 f. the endings were originally suffixes; only some of them, however, are used as such in present-day English.

2) As a legal term for *'a person to whom the charge of a lunatic or idiot is committed'* the word is [komi′ti].

3) a geographical dictionary.

4) an armed vessel owned and officered by private persons holding a commission from a government, and authorized to use it against a hostile nation.

5) a native gentleman (in India).

6) *official newspaper*; also in ordinary newspaper-titles, as *Westminster Gazette*.

7) strict (especially: military) disciplinarian.

8) Dutch: *reseda*.

9) *inclined to fighting*. Sometimes *bellicose* is stressed on the first syllable.

10) sullen, gloomy, and unsocial.

280. The strong stress falls immediately before the following endings:

1. *-ic, -ical*:

fanatic, rhetorical, critic(al), cleric(al), arithmetical, energetic, prosaic, political.

1. Arabic [ærəbĭk]	heretic [herĭtĭk]
cholerik [kolərĭk] [1]	rhetoric [retərĭk]
politic [polĭtĭk] [2]	catholic [kæþəlĭk]
arithmetic [ə′rĭþmətĭk]	lunatic [lunətĭk]

2. Sometimes the noun has the chief stress on the first syllable, the adjective on the one before the ending:

arsenic n. [ɑsənĭk, ɑsnĭk];
arsenic adj. [ɑ′senĭk], e. g. in *arsenic acid.*
splenetic n. [splenətĭk] [3]);
splenetic adj. [splĭ′netĭk] [4]) but also like the noun.

3. Note also plethoric [ple′þorĭk, pleþərĭk] [5]);
chivalric [šĭ′vælrĭk]; see *First Word-List.*
climacteric [klai′mæktərĭk, klaimæk′terĭk] [6]).

4. Many adjectives in *-ic(al)* have the stress on the syllable before the ending, although the corresponding noun is differently stressed:

method [meþəd]	methodical [me′þodĭkl]
monarch [monək]	monarchic [mo′nɑkĭk]
Iceland [aisländ]	Icelandic [ais′lændĭk]
nonsense [nonsens]	nonsensical [non′sensĭkl]
geography [dži′ogrəfĭ]	geographical [džĭou′græfĭkl]
telegraph [telĭgrɑf]	telegraphic [telĭ′græfĭk]
telephone [telĭfoun]	telephonic [telĭfonĭk]

1) irascible, easily made angry.
2) sagacious, prudent. Also the noun *politics.*
3) sufferer from disease of the spleen, medicine for this disease.
4) ill-tempered, peevish.
5) suffering from *plethora* [pleþərə, pli′þorə], a disease marked by excess of red corpuscles in the blood.
6) Constituting a crisis, critical.

Titan [taitən]	Titanic [tĭtænĭk]
ocean [oušən]	oceanic [ouši′ænĭk], etc.

2. *-al* of adjectives and nouns:

maternal, eternal, tribunal, cathedral, perusal, etc.

Compare:

autumn [ɔtəm]	autumnal [ɔ′tʌmnəl]
baptism [bæptĭzm]	baptismal [bæp′tĭzməl]
sepulchre [sepəlkər]	sepulchral [sĭpʌlkrəl]
ancestor [ænsestər]	ancestral [æn′sestrəl], etc.
department [dĭpɑtmənt]	departmental [dĭpɑt′mentəl].

3. *-ish* of verbs:

perish, finish, admonish.

Note *impoverish* [ìm′povərĭš, ìm′povrĭš].

Adjectives in *-ish* retain the stress of their first element (276):

reddish, feverish, heathenish, womanish.

4. *-ity, -ety:*

ability, impossibility, opportunity, ambiguity; anxiety, society.

5. [-šəl, -šən, -žən, -šəs] spelled in various ways:

social, initial, partial; ocean, musician, civilization, suspicion, extension, discussion; decision, intrusion; conscious, precious, atrocious, sagacious, sententious.

6. *-graphy, -logy, -meter* [mətər]:

geography; philology, meteorology; barometer, thermometer, and other names of instruments, and in diameter [dai′æmətər]; but kilometer [kĭlŏumitər].

Gasometer [gæ′somĭter] denotes a large tank or reservoir in which illuminating gas is stored for distribution by means of pipes; the apparatus for registering the amount of gas used in a house is called a *gas-meter* [gæsmitər].

281. Derivatives formed with other than living suffixes are usually stressed without regard to the words they were originally formed from. Many examples have been given in

the preceding sections. Compare for instance the words in *-ic;* also *'artifice, ar'tificer, arti'ficial, artifici'ality; 'tempest, tem'pestuous.*

Words with Prefixes **282.** In words with prefixes the strongest stress is often on the stem:

befriend, misprint, discourage, etc.

When the meaning of the prefix is very clear, however, the word often has even stress:

'anti-'climax, 'dis'loyal, 'ex-'president, 're-ar'range, 'sub-'dean, 'ultra-'fashionable, vice-'admiral [1]), etc. See also *Handbook II (Derivation).*

283. Words with the negative prefixes *in-, un-* generally have a medium stress on the prefix:

in'accurate, incor'rect, in'ordinate; in'accuracy; un'known, un'fortunate, unu'sual, etc.

The medium stress is occasionally so strong as to cause even stress, especially in contrasts:

'il'legal, 'insuf'ficient.

284. In a few words with *in-* the meaning has diverged from the simple word so that the connection is no more felt. In these the strongest stress is on the prefix:

impious [ìmpiəs]; but pious [paiəs];

infamous [ìnfəməs]; but famous [feiməs].

infinite [ìnfĭnĭt]; but finite [fainait] [2]).

Compounds **285.** There is no rule for the stressing of compounds. Many have the principal stress on the first element: *gentleman, nobody* [noubədĭ, noubodĭ] *somebody* [sʌmbədĭ, sʌmbodĭ], *everybody* [evrĭbodĭ], *every one;* some on the second: *already, uphold,* the compounds in *-self* (*myself,* etc.) and in *-ever* (*whenever,* etc.), etc.

---

1) But *'viceroy,* because it is not a compound, there being no English word *roy.*

2) *Finite* and *infinite* are used as terms of philosophy; but in grammar the contrast of the *finite* verb is the *non-finite* verb.

The more clearly the form and meaning of the elements of a compound can be distinguished, the stronger the tendency to give a medium stress:

gentleman |dżentlmən|, but *ragman* |rægmæn|.

Johnson |dżonsn|, but *grandson* |grændsʌn| [1]).

286. Words with *out-*, *over-* are stressed on the first element when used as nouns or adjectives:

outbreak, outcast, outlander, outlay, outlook, outpatient; overcoat, overflow, oversight, overshoe, etc.

Note |autlɔ| *outlaw*, both as a verb and as a noun.

Verbs with *out-*, *over-* are stressed on the second element:

outbid, outgrow, outnumber, outrun; overlook, overrule, overlay, etc.

Nouns, adjectives, and adverbs with *over-* have even stress when *over-* means 'in excess, to excess, too much, too':

over-active, over-often, over-confidence, etc.

In this case verbs have a strong medium stress on *over-*:

to overcultivate, overeducate, overdress, etc.

287. There are more compounds the two elements of which are so clearly distinguished that they have even stress; they are often written in two words without a hyphen.

plum pudding	ping-pong
front door	tick-tack
summer morning	common sense.

See 266.

Weak Stress and Medium Stress

288. Weak stress and medium stress in related words are discussed in 355—361.

Intonation

289. On English intonation, see Sweet, *Syntax*, p. 37—42. Rules of intonation, in order to be practically useful, would

1) Compare also *Frederiksen—kleinzoon.*

have to be far more detailed than those given in Sweet's *Syntax*, admirable as they are from a scientific point of view. It is also probable that phonetic transcriptions with the intonation marked throughout are of greater direct usefulness to the student, especially if he has a native master to help him. See the Bibliography.

Dutch and English do not differ very greatly in this respect, at least not so much as French and English.

Note that in some Dutch dialects declarative sentences are spoken with a rising tone ("as if they were questions"). This is as wrong in standard English as it is in standard Dutch.

General Comparison of Dutch and English Sounds

290. The sounds of a language are not a chance collection of isolated speech-sounds. In discussing the stops we have seen that each language may have a pair of stops pronounced in the same place. Each of these pairs, e.g. English *t* and *d*, or English *p* and *b*, differ in the same way. In other words, English has a system of breathed stops and a system of voiced stops, and both of these systems differ from the German or the French or the Dutch systems. Again English has no [y] as in French *mur*, but it neither has ø as in French *peu*: English has no rounded front vowels. In English, therefore, a front vowel is not apt to be rounded occasionally, as happens, for instance to Dutch *nee* 'no,' which is sometimes pronounced [nø]. Unlike many other languages, English has syllabic *l*, but also syllabic *m*, *n*, i.e. the vowellikes are used syllabically.

We see, therefore, that the sounds of a language form a coherent system. This explains why it is difficult for a speaker continually to pass from one language to another, even if he knows both languages well. It is also necessary for the student of the history of a language to be aware of its sound-system, for it may enable him to understand the causes of sound-changes, and it at least prevents him from accepting or for-

mulating explanations that may seem plausible but are contradicted by other characteristics of the system.

It may be useful to compare the sound-systems of Dutch and English by way of summing up what has been said in the preceding pages. The most important differences between Dutch and English may be formulated as follows.

In Dutch the lips are not only rounded, but also protruded; Dutch also has rounded front vowels, as in *muur, deun, deur*. English has few rounded vowels (all of them back-vowels), and never pronounces them with protruded lips.

Dutch voiced open consonants occur chiefly between vowels. Initially they are partly breathed (*v, z*) or completely breathed (*g* in *goed*). Dutch breathed consonants tend sometimes to become weak.

In Dutch the final consonants are always breathed; in English they may be breathed or voiced (whispered).

English *l* has a very clear back-articulation, which often affects the preceding vowel; it may be syllabic, even in stressed syllables.

Dutch strong and weak sounds are regularly assimilated; assimilation of voice and place is also frequent in Dutch. English is characterized by the little influence neighbouring sounds have on each other, and the greater independence of the isolated word [1]).

Dutch consonants do not vary much in length. In English there is a clear difference in the length of final consonants according to the vowel that precedes; the difference is still clearer between consonants followed by a final voiced and by a final breathed consonant. In the same way English vowels show considerable differences of length.

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1) Also of the traditional spelling on the pronunciation.

SOUNDS AND SYMBOLS

INTRODUCTORY

291. In treating of the distribution of the sonnds discussed in the preceding chapter it is possible to start from the sounds, or from the symbols representing them.

Thus we may collect the symbols representing [e], as exemplified in *net, weather, any, heifer, said, says, leopard, bury*. This treatment is useful for those who know the sounds but wish to acquire accuracy in spelling. It also reveals the fact that a number of symbols is often used for one sound, hence it is of service to advocates of spelling reform.

For foreign students, however, who learn many words from books, it is necessary to start from the symbols. The rules thus given will enable the student, when meeting with a word till then unknown to him, to tell its pronunciation; or he will remember that it belongs to one of the many exceptions. It is true that reference to a pronouncing dictionary would serve the same end; but experience shows that a student often thinks he knows the pronunciation of a word, till accident makes him find out his mistake. And this experience is not limited to beginners. Advanced students, moreover, will often want to know if there are more current pronunciations than the one with which they are personally familiar.

Apart from practical considerations, it is also more useful for the historical student of English, to start from the spelling. For the present spelling represents the pronunciation of Early Modern English, although in details many changes have naturally occurred during the last four centuries. The reader of the following chapters may, therefore, study them from a practical point of view. But if he is acquainted with the chief facts in

the history of Modern English he will be able to study them as a kind of commentary on the general statements of the historian[1]).

292. The English alphabet contains the following symbols:

a [ei]	h [eitš]	o [ou]	v [vi]
b [bi]	i [ai]	p [pi]	w [dʌbl ju]
c [si]	j [džei]	q [kju]	x [eks]
d [di]	k [kei]	r [ɑr]	y [wai]
e [i]	l [el]	s [es]	z [zed]
f [ef]	m [em]	t [ti]	
g [dži]	n [en]	u [ju]	

293. The printed forms of the letters are the same in Dutch as in English. But the script forms of I, T, F, Q, and *e* are sometimes different:

I is written $\mathscr{I}$ Q is written $\mathscr{Q}$ or $\mathcal{Q}$

T is written $\mathscr{T}$ or $\mathcal{T}$ e is written e or ε

F is written $\mathscr{F}$ or $\mathcal{F}$

294. The letters *a*, *e*, *i*, *o*, and *u* mostly serve as vowel-symbols. The *y* and *u* serve both as a consonant- and as a vowel-symbol. All the other letters are symbols for consonants (including the vowellikes).

Note, however, that any letter of the alphabet may occur although it represents no sound at all: the symbols may be *silent* letters, e. g. in Parli*a*ment, dov*e*, bisc*u*it, dum*b*, etc.

295. Combinations of two letters to represent one sound[2]) are called *digraphs: ai* (in *laid, praise*), *th* (in *think, this*).

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1) A teacher might go through these chapters with his class, accounting for the peculiarities that from the point of view of Present English must be looked upon as exceptions. Such a treatment would bring home to the pupils the truth that the study of the history of a language really helps us to understand its present form, a statement that is apt to remain somewhat vague and meaningless without such illustration.

2) It is convenient to include diphthongs among the single sounds, also the groups [aiə, auə], see 171.

The consonantal digraphs are *gh*, *ph*, *sh* and *th*, sometimes also *ch*, *ng*, *gu*, *qu*, *sc*. All the other digraphs are formed by combinations of *a*, *e*, *i*, *o*, *u*, *y*, *w*, e. g. in *bazaar*, *brain*, *low*, *say*.

The rules can be formulated most simply if we include under digraphs the combinations of more than two letters used to represent single sounds (as *œu* in *manœuvre*).

Derived Words **296.** As a general rule we may say that words formed with a living suffix (for a list of living suffixes see *Handbook II*) retain the original pronunciation (cp 276 ff. on stress). This rule applies, e. g.

1. to the inflected forms of all **regular** verbs:

err, erred, erring; compare error [erər], herring [herĭŋ];
winged [wĭŋd], and singed [sĭndžd];
wasting (cf. fasting);
singest, singing (cf. finger).

2. to nouns in [ər] denoting agents:

passer-by (cf. passage); player (cf. prayer); roller (cf. follow); singer (cf. finger); climber (cf. timber).

3. to nouns in *-hood* and *-ness:*

childhood (cf. children), wildness (cf. bewilder).

4. to comparatives and superlatives:

taller, tallest (cf. tallow).

5. to adjectives in *-able*, *-ish*, *-less*, *-y*:

impassable (cf. passage); currish (cf. hurry); longish (cf. anger); listless (cf. whistle with silent *t*); glassy (cf. passage); pithy, earthy (cf. weather); phlegmy [flemĭ] (cf. phlegmatic [fleg′mætĭk]).

6. to adverbs in *-ly*:

wholly (cf. folly); cleanly (cf. the adjective [klenlı] cleanly).

7. to numerals in *-th*:

ninth (cf. plinth).

Exceptions to the rules will be mentioned in the discussion of the respective letters.

CHAPTER V.

SINGLE VOWEL-SYMBOLS

Stressed Syllables

297. All single vowel-symbols in stressed syllables have two sounds for which rules can be given. This is due to the fact that each symbol was used in earlier English for a pair of sounds that chiefly differed in length; thus *a* was used for long *a* as in *take* [ta:kə], and for short a, which later became [æ], as in *cat*. The old long vowel is now generally represented by a free vowel or diphthong, the old short vowel by a checked vowel. The 'practical' rules of 298 f. really formulate the cases when the vowel in Early Modern English was long or short respectively.

In all the following rules consonant-symbols include those for vowellikes.

Free Sounds **298.** A single vowel-symbol in stressed syllables has its free sound:

1. at the end of a word, and before a vowel-sound:
   be, cry, lion.
2. before a single consonant-symbol [1]) + silent *e*:
   take, tale, eve, dive bone, mute, lonely.

1) For practical reasons we include *th* and *ph* among the single consonant-symbols, and *x* among the compound.

3. before a single consonant-symbol + *final -le, -re:*
cradle, idle, able, acre, fibre [1]).

4. before a single consonant-symbol + *r* + vowel:
sacred, secret, library, sobriquet, putrid.

5. before a single consonant-symbol + a vowel-sound, in most words of Germanic and also in many of French origin (see 299, 3):
lady, Friday, basin, ingenious, silence [1]), etc.

Checked Sounds **299.** A single vowel-symbol in stressed syllables has its checked sound:

1. before a final consonant-symbol:
bed, net, fit, pith, man.

2. before two consonant-symbols:
carrot, faggot, elder.

3. before a single consonant-symbol + a vowel sound, rarely in words of Germanic, but very often in words of French origin:
valour, travel, pedal [2]).

The third rule holds in all cases for the symbols *a, e, i, o:*

a. before consonant + *ic(al)*:
critical, tragic, phonetic, terrific, logic, periodical.

b. before consonant + *ity:*
vitality, avidity, ferocity.

In these cases *u* represents the free sound:
music, impunity.

---

1) In the examples under 3. we really have a consonant-symbol + a vowel as in *acre* [eikər], or a vowellike as in *able* [eibl], as well as in those under 5; but French words regularly have a free sound in the case mentioned under 3, and not in that under 5.

2) In the following sections on the single vowel-symbols all *Germanic* words with a checked vowel before a consonant-symbol + a vowel, such as *shadow*, will be mentioned among the exceptions. For French words *examples* will be given both of free and of checked vowels in this position, but it should be understood that it would be impossible to make the lists complete.

c. in verbs before consonant + *ish:*

lavish, perish, admonish; also when the symbol *a* precedes: *punish.*

A

a – [ei] **300.** The regular free sound of *a* is [ei][1]:

chaos [keios], prosaic;

fade, ale, bathe, make, fame, blockade, lemonade;

able, cradle, acre;

apron, natron, patriarch, vagrant, testatrix, spectatress;

lady	Danish	basin	Asia
basis	vapour	mason	rapier
naked	flavour	blazon	atheist
bacon	label	native	etc.;
raven	nature	courageous	

nation, creator, and all words ending in *-ation* and in stressed *-ator:*

confirmation, information, spectator[2]), etc.

1. [æ] in *have, Saturday, shadow, fathom, catholic, lather, gather, slaver*[3]), *manifold,* and in the preterites *bade* and *sate;* and in *Africa.*

2. [e] in *any, many,* and in the preterite *ate.*

3. [ɑ] in *answer,* etc.; see 309.

4. [æ] or [ei] in *banal* [bænəl, beinəl][4]), *satyr, slavey*[5]), *implacable, pageant*[6]), *ration*[7]); *gaseous* [gæsiəs, gæsjəs,

1) The examples are arranged according to 298.

2) The ending is weak-stressed in *senator, conspirator, orator;* medium-stressed in others, see 331.

3) saliva.

4) trivial.

5) A slang word for *maidservant,* especially one serving in lodgings or in a boarding-house.

6) A brilliant spectacle; especially a procession arranged for effect.

7) A fixed daily allowance of food, esp. in the army of navy.

geisiəs, geižəs]; *patriot, patriotism* and in the derivatives from [peitrən] patron: patronize, patronage.

For the influence of *r*, see 325 ff.; for the influence of other consonants, 303 ff.

a = [æ] **301.** The regular checked sound of *a* is [æ] [1]: mat, fat, canal [kənæl], Hal, can, bag;

factory, matting, attic, rabbit, saddle, carrot, barren, alchemist, album, scalp, algebra, alphabet, alcohol, calculate, palpitate (see 303, 3), band, asthma [æs(t)mə], tax;

tragic	gravity	vanish
grammatic	vanity	banish
fanatic	reality	ravish
magic	depravity	famish

and also

alpaca [2]	enamour	panel	apparel
salad	manor	clarion	magistrate [3]
balance	gravel	battalion	menagerie [4]
valour	travel	Italian	satire [5]
palate	cavil	Spaniard	national
valet	cavern	Spanish	Daniel
malice	tavern	carol	companion
palace	enamel	baron	piano
clamour	camel	parish	

1. [ei]

ache cambric [6] Charlemagne

1) The examples are arranged according to 299.
2) [æl'pækə].
3) [mædžīstrīt].
4) [mənædžərī].
5) [sætaiər].
6) Fine white linen.

ancient chamber dahlia
angel champagne

2. [ɑ] in *answer*, etc.; see 309.

3. chap [tšop][1]); yacht [jot].

4. batman [bætmæn, bɑmæn][2]); bathorse [bæthɔs, bɑhɔs]; mahlstick [mɔlstik][3]).

For the influence of *r*, see 325 ff.; for the influence of other consonants, 303 ff.

-ange, -anger, -aste **302.** In the *final* groups *-ange, -anger, -aste*, we pronounce [ei]:

range, danger (also in dangerous), stranger, taste, etc.

Such words as *hasty, pasty* (adj.), *taster*, have [ei] owing to their derivation from *haste, paste, taste;* see 296.

Note *anger*[4]), *flange*[5]), *caste*[6]), *blancmange*[7]).

Influence of a following l

303. In the combinations *-ald; -alt; -als;* and in *final -all* the group *al(l)* represents [ɔl]; in *-alk* the *l* is silent, hence it stands for [ɔk]:

bald, caldron[8]), salt, psalter[9]), false, palsy [pɔlzi][10]), all, call, walk.

---

1) Also spelled *chop*; used with reference to the jaws of human beings in vulgar English only: *Shut your chops.* When referring to animals the standard pronunciation is usually [tšæp], and the spelling *chap* accordingly.

2) A man in charge of *a bathorse*, i. e. a horse which carries the baggage of officers during a campaign.

3) A light stick held by a painter in his left hand to support his right. The word is a borrowing from Dutch, and is also spelt *maulstick.*

4) [æŋgər].

5) [flændž] a projecting flat rim, collar, or rib.

6) [kɑst] Indian hereditary class.

7) [blɔmanž].

8) Also spelt *cauldron:* a large boiling-vessel.

9) The book of Psalms; a version of this, e. g. *the Latin Psalter.*

10) Paralysis.

1. Some speakers use [old, olt, ols] as in *bald, salt, false.*

2. Also *al* (although spelt with single *l*) is [ɔl] in the following words:

appal	walrus	always
withal	falcon [1])	almost
stalwart	falchion	also
walnut		

3. *al* is frequently [æl] in loanwords:
altitude, altruism, alkali [2]).

Also in *baldachin* [bældəkìn] [3]), sometimes *baldachino* [bɔldə'kinŏu].

Both [æl, ɔl] in *alternate, altercate* [4]), *palfrey, scald* [5]); and in *almanac.* See also the examples of *al* in 301.

Note *alto* (in music) [altŏu, æltŏu].

4. The vowel is also [æ] in *shall, shalt,* because these words are generally unstressed.

5. [skoləp] [6]) is spelt either *scollop* or *scallop.*

6. In all other cases *al* stands for [æl], hence in final *-al,* in *all-* + vowel [7]), or *al* + other consonants than those mentioned above. For examples see 301.

304. The change to [ɔ] did not take place when *l* was followed by a lip-consonant [8]). This explains why the

1) [fɔkən].

2) [ælkəlĭ, ælkəlai].

3) A canopy projecting over an altar, throne, etc.

4) to dispute hotly.

5) Ancient Scandinavian poet.

6) A bivalve mollusc (Dutch *schelp*); one valve of this, used as pilgrim's badge, or to serve food in (oysters, mince, etc.); *scallops:* ornamental edging cut in material in imitation of a scallop-edge.

7) It is not only *l* between two vowels that has no influence on a preceding vowel; the same thing may be observed in the case of intervocalic *s* (as in *passage,* see 307) and *r* (*hurry,* see 330). See also 318, 1.

8) Compare 372.

final groups *-alf, -alve, -alm* are pronounced [ɑf, ɑv, ɑm]: half, to halve, salve [1]), calf (pl. calves), alms, psalm, etc.

1. [æl] in *to salve* [2]), *valve.* See 303, note 3.

The group *al* represents either [ɑ] without *l*, or [æl] in a few words connected with words in final *-alm*:

almoner [ɑmnər, ælmənər] [3]), palmistry [4]), psalmist, psalmody [5]).

2. halfpenny [heipəni].

3. almond [ɑmənd].

Influence of a preceding w

305. A preceding [w] makes [æ] into [ɔ]:

fat [fæt]; what [wot].

Accordingly [ɔ] is heard in:

want, quantity, warrior, quarry, wallet, quality, quarantine, squalid, squalor, etc.

But [æ] remains unchanged when a back-consonant follows:

wag, wax, twang, etc.

1. Note *aquatic* [əkwætik], and the preterite *swam* [swæm].

2. [ɔ] in *water*; [o, æ] in *wassail* [6]).

306. A preceding [w] makes [ɑ] when final into [ɔə], and otherwise [ɔ]:

far [fɑr], see 328; war [wɔər]; harm [hɑm]; warm [wɔm].

Accordingly [ɔ] is heard in:

ward, wart, quart, quarter, wharf, etc.

Note *wasp* [wosp]; *thou wast* [wost], in spite of 307.

---

1) [sɑv] ointment.

2) *to salve* 'to save a ship' [sælv].

3) Official distributor of alms.

4) The art of telling persons' characters and fortunes by examination of the lines of the palm.

5) Practice or art of singing psalms.

6) Festive occasion, accompanied by much drinking.

Influence of Breathed Open Consonants [1]

307. The symbol *a* stands for [ɑ] before **final** [-f, -ft, -þ, -s, -sk, -sl, -sp, -st [2]]; also before final -ns, -nt, -ntš] and in final *-mand*:

chaff	alas	gasp	commandant [3]
raft	task	mast	branch
bath	masque	glance	command
glass	castle	plant	etc.

1. Contrary to be above rule [æ] is heard in:

ass	(he) hath	askance
bass [4]	(thou) hast	romance [8]
mass [5]	bast [6]	finance
lass	cant [7]	ant
cuirass	rant	pant
morass	scant(y)	confidant(e)

2. [ei] in *bass* [9]; [o] in *wasp*, (thou) *wast*: 306, note 1.

3. [w] has no influence in quaff [kwɑf] and waft [wɑft] [10]; wastrel [weistrəl] [11]).

308. The symbol *a* also stands for [ɑ]:

1. before **medial** [-sk-, -st-]:

rascal, master, nasty, pastime, pasture, etc.

---

1) Compare 319 and 372.

2) On final *-aste* see 302.

3) Commanding officer, especially governor of a fortress. Cf. *commander* (of a ship).

4) Inner bark of lime-tree, used for mats, baskets, etc.

5) Also in *decant*, *recant*, *descant*.

6) As the name of a fish.

7) A great quantity; also a service in the Catholic Church.

8) Also in *Romance:* the Romance languages.

9) As a musical term.

10) To convey through air, or over water.

11) Thing spoilt in making; stray child, waif, good-for-nothing fellow.

2. In a number of words before medial [-ft-], medial [-ns-], and before [-ðər]:

after, rafter; answer; father, rather.

1. Contrary to the above rule [æ] is heard:

a. in masculine, masticate, chastity, bastard, dastard, mastiff.

b. in the suffix *-astic*, as in enthusiastic, also in elastic, plastic.

c. in the suffix *-aster*, as in poetaster; also in aster.

2. [ei] in *pastry*, *pasty* [1]; [ɔ] in *wrath* [rɔþ] may be due to rounded *r* (see 306).

Foreign Words

309. The symbol *a* stands for [ɑ]:

1. in a few onomatopoeic words:

papa, mam(m)a, ah [2].

2. in a great many words recently borrowed from French and other languages [3]:

adv*a*ntage	chancellor	garage [4]	tomato
Alex*a*nder	dr*a*ma	l*a*va	vase
ban*a*na	example	mousta*c*he	pyjamas [5]
bravo	Frances(-cis)	slander	

and in some less usual words:

ad*a*gio	corsage [7]	koran	mirage [9]
baboo [6]	finale [8]	ll*a*ma	palaver [10]

1) A pie baked without a dish.
2) Compare *eh* [ei] and *oh* [ou].
3) When necessary the stress is indicated by italics.
4) [gəraž], but also [gærĭdž].
5) [pĭdžaməz] sleeping-suit of loose trousers and jacket.
6) Hindoo gentleman; also Hindoo title, equivalent to *Mr*.
7) Body of woman's dress, bodice. Also pronounced [kɔsĭdž].
8) [fĭnalĭ].
9) Optical illusion, esp. illusive appearance of water in a desert.
10) [pəlavər] conference, discussion, profuse or idle talk.

brahman [1]	guano	mahdi	panorama
cantata	islam [3]	mikado [4]	tiara [6]
rajah	sonata	spa [5]	
saga [2]	soprano	sultana	

1. Note *drama* [drɑmə], but *dramatist* [dræmətist], *dramatize* [dræmətaiz], *dramatic* [drəmætik].

Many pronounce the noun *sample* [sɑmpl], but the verb with [æ].

Both [ɑ, æ] in *substantial, pasha* [7], *seraglio* [8].

2. [ɑ, ei] in *cadi* [9], *ananas* [10], *accolade, charade, promenade, tirade, hurrah* [11].

E

e = [i] **310.** The regular free sound of *e* is [i]:

be;

complete, compete, eve, these, obese [12];

metre;

secret, cathedral, zebra;

evil, besom, veto, even, recent, decent, bodega, edict, specious [13], ingenious [14], completion, etc.

---

1) Member of the Hindoo priestly caste.

2) [sɑgə] a mediæval Icelandic or Norwegian prose narrative.

3) [ĭslɑm]; see First Wordlist.

4) Emperor of Japan.

5) Mineral spring; health-resort where there is such a spring.

6) [tiɑrə, tai'ərə] kind of turban; triple crown of the Pope; also headband worn by ladies in the hair above the forehead.

7) [pɑšə, pəšɑ, pæšə].

8) [sərɑljŏu, səræljŏu] walled palace, esp. that of the Sultan at Constantinople; harem.

9) Civil judge among the Turks, Arabs, etc.

10) [ənɑnəs, ənei'nəs] pine-apple.

11) [hù'rɑ, hʌ'rɑ, hʌ'rei]. Also with even stress (267).

12) [ŏubi:s] Corpulent.

13) of good appearance; fair on the surface.

14) clever at contriving, cleverly contrived.

1. [e] in a number of words, all of which have a vowellike in the next syllable:

devil	clever	together
seven	(n)ever	wether
eleven	several	whether

Also in secretary.

2. [e] or [i] in *epoch, epos, depot* [depóu, dipóu], *zenith.* For the influence of *r*, see 325 ff.

e = [e] **311.** The regular checked sound of *e* is [e]:

bed, set, pen;

fellow, merry, steppe [step], errand, ascent, replica [1]), metric;

pathetic	hermetic	cherish
magnetic	longevity [2])	blemish

and in

anemone [3])	merit	precious	sever
deluge	heron	revel	discretion
eminent	allege	decade	treble
Ethel	legend	ingenuous [4])	egoism
Helen	repertory	senate	etc.
herald	pedal	senator	

1. [i] in *sequel, sequence.*

2. [ì] in *England, English, pretty.* In *pretty* the [i] is usually pronounced with the tongue retracted; it then approaches [ù].

3. [en-, on-] in *envelope, rendezvous.*

4. Contrary to the rule of 299, 3 we hear [i] in

---

1) [replĭkə] Duplicate made by the original artist of a picture, etc.; facsimile, exact copy.

2) [lon'dževĭtĭ] long life.

3) [ənemənĭ].

4) Open, frank, innocent, artless.

diabetic [1]) and in *amenity* [2]), *obesity* [3]); both [i] and [e] in *scenic(al)*, *hygienic* [haidžĭ'inĭk, hai'džinĭk], haidžĭ'enĭk], *strategic*.

5. Note *retch* [ritš, retš] [4]); *demesne* [dĭmin, dĭmein] [5]); *thresh* [þræš, þreš]; *eh* [ei]; also in some French words, e. g. *écarté* [eikɑ'tei] *ballet*, [bæ'lei], *bouquet* [bù'kei], *fête* [feit], etc.

For the influence of *r*, see 325 ff.

I, Y

i, y = [ai] **312.** The regular free sound of *i*, *y* is [ai]:

I, by, cry, dry, supply, client, quiet, triumph, Tobias;

bite, live (adj.), alive (also in lively, livelihood), dine, rhyme, type;

bible, idle, fibre;

library, migrate, microscope;

Friday, horizon, icicle, ivory, ivy, silence, crisis, tyrant, dynamite [6]), etc.

1. [i] in the following words:

to give	hither	linen
to live	thither	vineyard
livelong	whither	widow
liver	to wither	citron
shiver		triple

and in the past participles of irregular verbs: *given*, *risen*, etc.

2. We generally hear [i] in *long-lived*, *short-lived*.

---

1) Suffering from *diabetes* [daiə'bitiz] 'suikerziekte'.

2) Pleasantness (of persons, places, etc.).

3) Corpulence.

4) To make the motion or sound of vomiting, esp. ineffectually and involuntarily.

5) An estate. Royal demesne = Crown lands.

6) [dainəmait].

[ai] or [ì] in the initial syllable of *dynasty*, *cynosure* [1]), *primer*, *privacy*, *sinecure*.

For the influence of *r*, see 328.

i, y = [i] **313.** The regular checked sound of *i*, *y* is [ì]: bit, fit;

kitten, inch, to hinder, kindle, signal, to christen, Christian, limb, hymn, rhythm, syllable, system;

critic	affinity	diminish
lyric	solidity	finish

and in

brigand	ribald	spiritual [2])	pyramid [4])
collision	insipid	minute	tyranny
provision	vigour	privy	tyrannous
frigate	conspirator	cynic	synod
hideous	spirit	cylinder [3])	

Also in words ending in *-ition*:

position, ammunition, etc.

1. i = [ai] in the *final* combinations *-igh*, *-ight*, *-ild*, *-ind*, *-ign*:

sigh, sight, child [5]), wild [6]), bind, to wind, sign.

Also [ai] in *hinder* (adj.) according to 296.

But [ì] when the combination is medial:

bewilder, wilderness, children; also in gild, rescind [7]).

In poetry the noun *wind* is sometimes pronounced [waind], especially for the sake of the rhyme.

---

1) Constellation, containing Pole Star and Little Bear; guiding-star; centre of attraction, or admiration.

2) [spìrĭtjŭəl].

3) [sĭlĭndər].

4) [pìrəmĭd].

5) Also [ai] in *childhood*, *childish*, according to 296.

6) Also [ai] in *wild-fowl*, the comparative *wilder*, etc.

7) To annul, revoke, cancel.

2. [ai] in:

Christ	cyclone	island	pint
climb	indict [1])	isle	viscount

Also in *ninth* (296); but [fìfþ] *fifth*.

3. For [i] see 314.

For the influence of *r*, see 325 ff.

Foreign Words

314. In many recent foreign, especially French, words the sound is [i]:

antique	intrigue	quinine [8])
automobile	machine	ravine
benzine	magazine [5])	routine
clique	marine [6])	sardine
fatigue	merino [7])	technique
gelatine [2])	mosquito	unique
glycerine [3])	police	valise [9])
guillotine [4])	prestige	

and in the less familiar words:

albino	elite	puissant [11])
artiste [10])	khedive	regime

---

1) [in′dait] accuse.

2) [dželə′tin].

3) [glĭsə′rin].

4) [gĭlŏutin, gilŏutin].

5) Store for arms, provisions, etc.; periodical publication containing articles by various writers.

6) adj.: of, found in, produced by, the sea; of shipping or naval matters, as *marine insurance*; noun: a country's shipping, esp. *mercantile marine*; soldier serving on board a man-of-war.

7) Kind of sheep with fine wool; soft woollen material.

8) [kwĭnin].

9) [vəlis].

10) Professional singer, dancer, etc.

11) [pwisənt, pwisənt, pju′isənt] having great power or influence.

batiste
campanile [1])
caprice
casino [2])
chagrin
chemise
crinoline [3])
critique [4])
cuisine [5])
lisse [6])
litre
motif [7])
mousseline [8])
naïve [9])
oblique [10])
physique
pibroch [11])
pique
scarlatina [12])
si [13])
signor [14])
ski [15])
tambourine
tige [16])
tsarina [17])

Words with variable pronunciation:

calibre, caliber [kælĭber, kəlibər] [18]).
dishabille [dĭsəbil, dìsəbìl].
imbecile [imbĭsìl, imbĭsail, imbĭsail, imbĭ′sil].
mandarin [mænde′rin, mændərìn].
pastille [pæs′til, pæstĭl] [19]).

1) [kæmpə′nilĭ] bell-tower.
2) [kəsinŏu] public music- or dancing-room.
3) [krìnə′lin].
4) [krĭtik] critical essay or notice.
5) [kwĭzin] style of cooking.
6) A kind of silk gauze.
7) [mou′tif] chief idea in an artistic composition.
8) [mu′slin] French muslin.
9) [nɑ′iv], also [neiv] *naive*: artless, unaffected, amusingly simple. Also in the noun *naivety* [nɑ′iv-, neivtĭ] or *naiveté* [nɑ′ivtei].
10) slanting; (in grammar) *oblique cases*: all cases except the nominative.
11) Scotch bagpipe.
12) Scarlet fever.
13) Seventh note of octave.
14) [sinjər] title used in English of and to Italians, corresponding to *Mr.*, *Sir*; also *signorina* [sinjə′rinə] *Miss*, *Mrs.*, *Madam*.
15) [ši, ski] one of a pair of wooden runners, about $2^1/_2$ Meters long and 10 centimeters broad fastened under feet for travelling over snow.
16) [tiž] shaft of a column.
17) [tsɑ′rinə], also [zɑ′rinə] and then spelt *Czarina*.
18) internal diameter of a gun; weight of character, importance.
19) small roll of aromatic paste burnt to take unpleasant smell away.

prima donna [primə, praimə donə].
trio [triou, traiou].

O

o = [ou] **315.** The regular free sound of *o* is [ou]:
go, no, so, poet, poetry, heroic;
bone, hole;
noble, ogre;
sobriquet [1]);

anchovy	grocer	kodak	diplomacy
colon	holy	condolence	abdomen
clover	nomenclature	sofa	notice
strophe	pony	potent	etc.
trophy	vogue	coquetry	

1. [o] in *body, bother, forehead* [forĭd], *frolic* [2]), *grovel* [3]), *holiday*, and in the preterite *shone*, and the past participle *gone*. See 318.

2. [u] in *ado, do* [4]), *two, who* [5]), *lose, move, prove* [6]). *Behove* [bĭhuv, bĭhouv].

3. Note [bùzəm] *bosom*; [wùmən, wìmĭn], *woman*, plural *women*; [kəənəl] *colonel*.

4. [ou] or [o] in *docile, jocund, nomad, nonage* [7]), *ominous, onerous*.

In words with the stressed prefix *pro-* the vowel is [ou]. But [o] is the rule in *project, produce*. Both [o] and [ou] in *process, progress*.

For the influence of *r*, see 325 ff.

---

1) [soubrĭkei].
2) v. to be sportive, to play pranks; n. outburst of gaiety, merriment.
3) to lie prone, to humble oneself.
4) Hence also in *doest, doeth*.
5) Hence also in *whose, whom*.
6) Hence also in *approve, improve*.
7) Condition of being under age, minority, immaturity.

o = o **316.** The regular checked sound of *o* is [o]:

hot, lot, stop;

bond, solder [soldər, sodər], donkey, hostile, hostage [1]), folly, collar, officer, ombre, obstacle;

carbonic	majority	admonish
logic	ferocity	polish

and in

chocolate	orange	profit	robin
copy	orator	operative	prophet
geometry	monarch	closet	provost [2])
Florence	poniard	proper	olive

1. [ou] in:

bolster [3])	polder	comb
holster [4])	soldier	don't
folk	oh	wont
yolk	only	won't

2. [ù] in *wolf*.

3. [u] in *tomb, womb, cantonment* [kæn'tunmənt, kæn'tonmənt], also [kæntənmənt] [5]).

4. Both [o, ou] in *polka, probity* [6]).

Note [goufər] [7]) spelt *goffer, gofer, gopher*, or *gauffer*.

For the influence of *r*, see 325 ff.; for the influence of other consonants, see 317 f.

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1) person given to another as a pledge.

2) head of some colleges at Oxford and Cambridge; head of Scotch municipal corporation.

3) long, stuffed (esp. under-) pillow of a bed (Dutch 'peluw').

4) leather case for pistols.

5) lodging assigned to troops.

6) uprightness, honesty.

7) to make wavy (lace edge, trimming, etc.) with heated irons.

O for U

o = [ʌ] **317.** In many words, especially before or after *m*, *n*, *v*, *w*, the letter *o* has come to be used instead of *u*, to denote [ʌ]:

come	Monday	once	shovel
comely [1]	money	nothing	sloven [10]
pommel [2]	done	above	convenant [11]
some	won	cover [6]	twopence
stomach	front	covert [7]	worry
stomacher [3]	affront	covet [8]	brother
mother	confront	covey [9]	other
smother	honey	dove	colour
among(st)	none	glove	cozen [12]
monger [4]	onion	love	dozen
mongrel [5]	son	govern	borough [13]
monk	ton	oven	thorough
monkey	sponge	plover	
month	tongue	shove	

---

1) pleasant to look at.

2) rounded knob, esp. at the end of a sword-hilt; upward projecting front of a saddle.

3) [stʌmətʃər, stʌməkər] front-piece of female dress (in 16th—18th century) ending downwards in a point, often set with gems or richly embroidered.

4) [mʌŋgər] dealer, trader; esp. in compounds: ironmonger, fishmonger.

5) dog of no definite breed; adj. of mixed origin or character.

6) Hence in *recover*, *discover*, etc.

7) shelter, esp. thicket sheltering game.

8) to desire eagerly (usually what is unlawful).

9) brood of partridges; family, party.

10) untidy or careless person.

11) a contract under seal; esp. the compact between Jahveh and the Israelites.

12) to cheat.

13) town sending members to Parliament.

Also in many words with the prefixes *com-*, *con-*: comfort, company, compass, conjure. [1])

Both [ʌ] and [o] in *hovel* [2]), *hover* [3]), *dromedary* [4]), *bomb*, *comfrey* [5]), *conduit* [6]), *constable*, *frontier*, *donjon* [7]). [o] is to be preferred in *combat*, *comrade*.

Influence of a following l [8])

Final -ol(l), -old, -olt

318. In *final -ol(l)*, *-old*, *-old*, *-olt*, we pronounce [ou]:

roll	fold	colt
poll [9])	cold	revolt
control	bolt	etc.

Also in *swollen*, *molten*; and in *drollery* (296).

1. [o] in *doll*, *Moll*, *Poll*, because they are shortenings of *dolly*, *Molly*, *Polly*. For intervocalic *l* does not influence the preceding vowel; thus we have [o] in pollard [10]), pollen [11]). Compare 303, 6.

Also [o] in *to loll* [12]), *to extol*.

---

1) [kʌndžər] to effect by magic or jugglery. Not to be mixed up with [kəndžuər] to conjure: to ask urgently.

2) open shed, outhouse; mean dwelling.

3) to hang in the air.

4) one-humped camel bred for riding.

5) a plant.

6) [kʌndĭt, kondĭt] channel or pipe for conveying liquids.

7) [dondžən, dʌndžən] great tower of a castle.

8) Compare 303.

9) 'head; register of voters, etc.'; also as a verb: 'to vote; to lop (a tree)'.

10) a tree with top cut off so as to produce a close rounded head of young branches; animal that has cast or lost its horns.

11) Dutch: stuifmeel.

12) to stand, sit, or lean in a lazy attitude.

Influence of Breathed Open Consonants [1]

Final -oss, -ost, -oft, -off, -oth

319. In the combinations *-oss, -ost, -oft, -oft, -off, -oth* when *final* we sometimes hear [ɔ], although [o] is in all cases used as well:

cross, loss, toss, cost, lost, off, loft, cloth, froth, etc.

Also in *often* [ofn, ɔfn], *soften* [sofn, sɔfn]; *gone, shone* [gon, gɔn; šon, šɔn].

Note *gross* [grous], and *to engross* [en'grous].

1. Occasionally [ɔ] is heard when these groups are medial, as in *post-office, offer.* This is not usually approved of.

2. In a number of words final *-ost, -oth* are [-oust, -ouþ]:

post	both
most	loth
host	

According to the rule of 296 we accordingly have [ou] in *postage, postal.* Also [ou] in *poster* [2], *postern* [3].

3. [ʌ] in (thou) *dost,* (he) *doth.*

4. [ou] or [o, ɔ] in *sloth* [4], *troth* [5], *wroth* [6]; see 318.

5. [ou, ʌ] in *quoth* [7].

U

u = [ju]

320. The regular free sound of *u* is [ju]:

dual, ambiguity;

---

1) Compare 307.

2) placard displayed in public place.

3) back door, side entrance; also in *postern gate.*

4) laziness, indolence.

5) truth, chiefly in the phrases *in troth* 'in truth, truly', and *to plight, one's troth* 'to pledge one's words', esp. in betrothal.

6) angry.

7) said (1st and 3rd p.), used in quoting in older English, or in imitation of older English.

cube, dispute, duke;
bugle;
putrid;
student, studious, union, duty, humour, usage, etc.; also in tunic, music, impunity, etc., according to 299.

Note [berĭ] *bury* [1]); [bìzĭ] *busy* [2]); [dumə] *duma* [3]).

For the influence of *r*, see 325 ff., for the influence of preceding consonants, 321 f.

Preceding [r, j, š, ž, l] **321.** After [r, j, š, ž] and after a consonant-symbol + [l] every [ju] becomes [u]:
rude, rule, truant, peruke, peruse; yule [4]); parachute, junior; flute, plumage.

322. After initial [s], [þ], and single [l], both [ju, u] are heard:
suet [5]), enthusiasm; allude, lucid, lucre, lukewarm, salute, illusory, etc.
suzerain is generally [suzərən].
See also 337 on *u* in unstressed syllables, and 434 (*suet, suicide*).
In colloquial English [u] is more usual than [ju].
We also hear [u, ju] in *allude, delude.* But *deluge* is invariably pronounced [deljudž], for the syllable-division is [del-judž] so that there is no initial *l*; see 336.
Initial [š] in *sugar* [šùgər], *assure, insure*; usually also in *assume* [əšum], *presume* [prĭžum] [6]).

---

1) Hence [beriəl] *burial.*
2) Hence [bìznĭs] *business.*
3) Russian Parliament.
4) The Christmas festival; *yule-log* the log burnt on Christmas Eve.
5) [sjuĭt, suĭt] hard fat of kidneys and loins of oxen, sheep etc.; hence *suet-pudding.*
6) I have also heard [prĭzum] used by an educated speaker.

u = [ʌ] **323.** The regular checked sound of *u* is [ʌ]:
but, hut;
dusk, pulse, pump, putty, ugly, public, butler;
punish, ducat, study, pumice.

[ju] in duplicate, fuchsia [1]), impugn [2]), oppugn [3]).

[u] in ruth [4]), truth.

For the influence of *r*, see 328 f.; for the influence of preceding lip-consonants, 324.

u = [ù] **324.** After a lip-consonant, the checked sound of *u*, especially if the vowel is followed by *l*, is often [ù]. This sound is used in the following words:

bull	bulrush	pudding	puss
bullet	bulwark [6])	pull	to put
bulletin	bush	pullet [7])	full [9])
bullion	Bushman	pulley [8])	
bullock [5])	bushel	pulpit	
bully	butcher	push	

Also in cuckoo, cushion. Both [ù] and [ʌ] in *fulsome* [10]).

Vowels before the symbol r

325. In the course of the Modern English period vowels and diphthongs have been considerably modified by the influence of a single *r*, or by *r* + consonant. Intervocalic *r* had no influence on checked vowels; see 303, 318 on intervocalic *l*; compare also *pass* with *passage*, etc., and 319, 1.

1) [fjušə].
2) to assail by word, to call in question (a word or an action).
3) to deny.
4) pity, compassion; hence *ruthless*.
5) ox, young ox.
6) [bùlwəək].
7) Young fowl.
8) Dutch *katrol*.
9) and derivatives: *beautiful*, etc.
10) Excessive, disgusting by excess (flattery, etc.).

Before consonants [r] has disappeared in present English, but the older spelling has been retained. The result is that before the symbol *r* or vowel-symbol + *r* the vowel-symbols represent different sounds from those given in the preceding sections.

The originally free vowels and the half-diphthongs have changed into murmur-diphthongs, whose first element usually has a lower tongue-position than the free vowel; the only exception is [ou], which changes into *final* [ɔə], but *medial* monophthongic [ɔ].

The full diphthongs have become dissyllabic groups, which are sometimes called murmur-triphthongs (171, 256).

The originally checked vowels have changed into free vowels, unless the *r* stood between two vowels.

Free vowels and diphthongs

326. We will now give the rules for the changes caused by *r*:

1.	i	in *me*	iə	in *mere*
	u	„ *cube*	uə	„ *cure*
	ɔ	„ *draw*	ɔə	„ *drawer*
2.	ei	„ *fate*	ɛə	„ *fare*, *Mary*
	ou	„ *stone*	ɔə	„ *store*
	ou	„ *stony*	ɔ	„ *story*
3.	ai	„ *fine*	aiə	„ *fire*
	au	„ *now*	auə	„ *sour*
	ɔi	„ *employ*	ɔiə	„ *employer*

1. are [ɑr]; caviare [kæviˈɑr]; charivari [šærĭvɑrĭ) [1]; apparent [əpɛərənt, əpærənt].

2. forehead [forĭd].

3. [ɛə] in *ere*, *there*, *where*; also in *e'er*, *ne'er*, forms used in poetry for *ever*, *never*. Both [wɘər] and [wɛər] *were*.

4. iron [aiən] [2].

5. sure [šuər]. Also in *assure*, *insure*, etc.

---

1) Medley of sounds, hubbub.

2) Occasionally, especially in poetry, [aiərən]. Compare *Byron* [baiərən].

327. The half-diphthongs [ei, ou] usually remain unchanged before a living suffix:

ei in *play* eiə in *player*, but also ɛə.
ou in *low* ouə in *lower*, but also oə.

The diphthong is preserved because the word is felt to be derived from a word with final [ei, ou]: *player* [pleiər] from *to play*; *lower* [louər] from *low* (see 296).

But in *prayer* we do not feel the derivation from *to pray* so clearly because it contains no suffix *-er* denoting the agent: hence we say [prɛər].

In unstressed syllables we also mostly hear [ɛə], e. g. in *bricklayer*.

Checked vowels **328.** The checked vowels are changed only before *r* + consonant, or final *r*; they turn into free vowels, except [o], which becomes a diphthong [oə] before final *r*, otherwise [ɔ].

The checked vowels undergo the following changes:

æ in *cat* ɑ in *car, card*
e „ *met* *her, herd*
ì „ *fit, nymph* əə „ *fir, firm, myrtle*
ʌ „ *but* *fur, burn*
o „ *hot* oə „ *for* ɔ in *lord*

1. scarce [skɛəs]; scarcity [skɛəsĭtĭ].
bizarre [bĭzɑr].
charwoman [tšɑ-, tššəwùmən].

2. clerk [klɑk]; sergeant [sɑdžənt];
verve [vɛəv] [1]); revers [rĭvɛər] [2]); parterre [pɑ′tɛər] [3]).

---

1) Energy, vigour, especially in artistic or literary work.

2) Turned-back edge of coat, bodice, etc. displaying the lining.

3) Level space in a garden, occupied by flower-beds; part of the ground-floor of the auditorium of a theatre, immediately behind the orchestra.

3. attorney [ətəənĭ] [1]).
4. On *war*, etc. see 306.

329. The combination *wor* + consonant always represents [wəə]:

word, work, world, worse, etc.

Except *worsted* [wu̇stĭd], *sword* [sɔd], and the past participles *worn* [wɔn], *sworn* [swɔn].

330. As checked vowels remain unchanged before [r] + vowel, there is no change in cases like the following:

[æ] in marry, barren, baron;
[e] „ merry, merit;
[i] „ mirror, chirrup, squirrel, syrup, myriad;
[ʌ] „ hurry;
[o] „ porridge, moral;
[ʌ] „ worry.

The pronunciation of the simple word is preserved, however, according to the rules given in 296, in words with living suffixes:

tarry [tarĭ] derived from *tar* [tar].
erring [əərĭŋ] „ „ *err* [əər].

Compare [æ] in *to tarry;* [e] in *error*, because the word is not an English derivation from *to err*, but a French loanword.

Single Vowel-symbols in Syllables with medium and weak stress

Syllables with medium stress

331. In syllables with medium stress the single vowel-symbols usually represent the same sounds as in syllables with strong stress, although the vowels are often somewhat shorter. Examples:

---

1) A legal practitioner corresponding partly to the Dutch *advokaat* (but only for one practising in the lower courts), partly to our *notaris*. The usual name is now *solicitor* [səlĭsĭtər].

a = [ei] in *chaotic, phraseology,* etc. — *female, staircase,*
We also have medium-stressed [ei] in many verbs in *-ate,* and in the nouns derived from them with [ər]:
to desolate, to appropriate, to associate, to separate, to congratulate, to graduate, to perforate [1]), etc.; denominator, numerator, interrogator, remonstrator [2]) etc.

a = [æ] in *ambiguity* [æmbĭg'juĭtĭ] *antipodes* [æn'tìpədiz], *bassinet* [bæsĭ'net] [3]), *magnificent, salvation, ab'stract* v., etc. — *climax, horseback, telegram, programme, 'ransack, 'abstract* n., etc.

a = [ɑ] in *artisan* [ɑtĭzæn, ɑtĭ'zæn], *artistic, barbarian, partake,* etc. — *contrast* n., *court-yard, placard, registrar* [redžĭstrər] [4]), etc.
Note that both [æ] and [ɑ] are used in the verbal prefix *trans-,* as in *translate, transgress, transport* [5]); also in final *-aph: telegraph, autograph,* etc.

a = [ɔ] in *already, although,* etc. — *jackal.*
Note *bulwark* [bùlwəək].

332. e = [i] in *equality, eternity;* etc. — *concrete* n. and adj., etc.
Medium-stressed [i] also occurs:

1. in the classical ending *-es: Socrates.*

2. in classical words with the prefix *equi-* meaning *equal:*

1) A few verbs in *-ate* have final stress:
rotate, vibrate, migrate (also 'vibrate, 'migrate).

2) See 300.

3) an oblong wickerwork basket, used as a cradle.

4) one whose business it is to keep a register (of births, marriages, and deaths; of seamen in the British mercantile marine; of those entitled to vote in Parliamentary or municipal elections; in Scotland: of documents affecting landed property).

5) In nouns the prefix *trans* [træns] has the strongest stress.

equidistant [ikwĭ′distənt];
equilateral [ikwĭ′lætərəl];
equilibrium [ikwĭ′lìbriəm];
equivalent [i′kwìvələnt];
equivocal [i′kwìvəkəl], etc.

1. Note *equinox* [ekwɪ-, ikwɪnoks]; hence also both sounds in the adj. *equinoctial*.

2. There is no prefix in:
equipage [ekwĭpìdž];
equitable [ekwĭtəbl];
equity [ekwĭtĭ].

e = [e] in *spectator, vexation, mendacity, grenadier, chevalier* [ševə′liər] [1]), etc. — *insect, incense* n., *dialect, process*, etc.

e = [əə] in *thermometer* [|əə′momətər], *persecution* [pəəsĭ-′kjušən], etc. — *adverse*, etc.

333. i = [ai] in *idea, gigantic, librarian, priority, migration, privateer*, etc. — *camomile, facile, fragile, fertile, maritime, valentine, porcupine, exercise* [eksəsaiz], *sacrifice* [sækrĭfais], *paradise* [pærədais], *appetite*, etc.

Note also *rabbi* [ræbai]; *paradigm* [pærədaim] [2]).

Words in *-ile* are by some pronounced [-ĭl].

i = [i] in recent foreign words (compare 314):

imbecile	marguerite [3])	quarantine
invalid [4])	nicotine	souvenir
margarine	profile	

1) Member of certain orders of knighthood, also of the French Legion of Honour.

2) Example, pattern (esp. in grammar, of the inflection of noun or verb, etc.).

3) oxe-eyed daisy.

4) [invəlid], also [invə′lid] n.; the adjective *invalid* is [ɪn′vælĭd].

Also

bakshish [1])	gaberdine [3])	strychnine
crinoline [2])	precis [4])	tontine [5])

334. o = [ou] in *oasis, momentous, poetic,* etc. — *backbone, envelope, episode, rainbow, grindstone* [grainstoun], etc.

o = [o] in *mosquito, ostensible, chronological,* etc. — *apricot, demagogue, catalogue, monophthong* [monəfþoŋ], *carton,* [kɑton], *protocol* [proutŏukol], etc.

o = [ɔ] in *forsake, portray, importation,* etc. — *export, purport* n., etc.

335. u = [ju] in *unite, museum,* etc. — *altitude, tribute,* etc.

u = [u] in *brutality, prudential,* etc. — *Gertrude, resolute,* etc.

u = [əə] in *suburb.*

u = [ù] in *fulfil,* etc. — *ambush, handful,* etc. — Also in *hussar, hurrah,* etc.

u = [ʌ] in *unjust, uproot, buccaneer,* etc. — *teacup, humbug,* etc.

Note *yoghurt* [jouguət].

336. According to the rule for strong-stressed syllables with *u* (321) we also find [u] in *brutality,* etc.

After single *l* we have both [ju, u]:

absolute, lugubrious.

But [lju] is invariably used after a checked vowel, as in *deluge, volume, value.* See 322.

---

1) Gratuity, tip. Also spelt *bakshees.*

2) a stiff material made of horse-hair and cotton, e. g. *a crinoline hat.*

3) [gæbədin] loose long upper garment, especially of Jews.

4) [presi] summary, abstract.

5) [tontin, ton'tin]. Annuity shared by the subscribers to a loan, the shares increasing as subscribers die, till the last survivor gets all.

337. According to the rule of strong-stressed *u* (322), we hear |ju| and |u| in *enthusiastic*, *superficial*, etc.

338. *u* is usually medium-stressed |û| in *nouns* ending in *ful*:

handful, mouthful, etc.

Adjectives in *ful* are pronounced |fûl, fəl, fl|; *adverbs* in *fully* usually [fəlĭ, flĭ]:

awful(ly), wonderful(ly), etc.

339. *y* = |ai| in *hyena*, *psychology*, etc. — *anodyne* [1]), *multiply*, *to prophesy*, *proselyte*, etc. — also verbs in *-fy*: *vivify*, *vilify*, *fortify*, etc.

Syllables with weak stress

340. In syllables with weak stress all the vowel-symbols may denote |ə|, e. g. in *a*go, rem*e*dy, conf*i*rmation, consider, difficult, mart*y*r.

Three of them, viz. *a*, *e*, and *i*, frequently denote |ĭ|. It is impossible, however, to give useful rules, so that we only give examples of the different spellings of the weak-stressed vowels. See 219 ff.

|ĭ| **341.** |ĭ| is pronounced in many inflectional and derivative endings, as *-age*, *-es* (of nouns and verbs), *-al*, *-es*, *-less*, *-ness*, *-let*, *-est*; *-ice*, *-ing*, *-ive*, *-ly*, etc.:

boxes	fearless	greatest	active
heated	greatness	justice	fully
Jewess	booklet	walking	village

Also in *taxi*. See also 336.

342. The ending *-ed* has usually lost its vowel in the participles (450). But the vowel has been retained in words that were not derived or were not felt to be derived. This explains why |ĭd| is heard in the following adjectives:

1) Medicine to assuage pain.

crabbed [1]	deuced	naked	wicked
cragged [2]	dogged [3]	ragged	wretched
crooked	jagged [4]	rugged	
cursed	learned	sacred	

Note *aged* [eidžĭd] 'of advanced age, old':
He was an aged man and weary of his office.
But *aged* [eidžd] 'at the age of', and in compounds:
The death is announced of Mr. N. N., aged 50; a middle-aged man.

2. *Blessed* (adj.) is pronounced [blesĭd]; but in verse and in traditional phrases (*the Isles of the Blest*) we use [blest].

3. *Beloved* [bĭlʌvĭd, bĭlʌvd]; in compounds [bĭlʌvd], e. g. *well-beloved.*

343. [ĭd] is used in adverbs in *-ly* and nouns in *-ness* derived from words in a *stressed* syllable with the suffix *-ed*:

designed [dĭzaind]	designedly [dĭzainĭdlĭ]
unfeigned ['ʌn'feind]	unfeignedly ['ʌn'feinĭdlĭ]
marked [mɑkt]	markedly [mɑkĭdlĭ]
composed [kəmpouzd]	composedly [kəmpouzĭdlĭ]
assured [əšuəd]	assuredly [əšuərĭdlĭ].

But *hurriedly* [hʌrĭdlĭ], etc. See *Handbook II*, 1649.

344. [ɪ] further occurs in a great many words in unstressed syllables. The third and fourth columns give examples of [ĭ] in *medial* syllables, where it is less common.

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1) Cross-grained; irritable; (of hand-writing) difficult to read; sour, harsh.

2) with many crags (steep or rugged rocks).

3) Obstinate.

4) with many indentations, hence with sharp points.

disturb	promise	Carnival	telephone
marriage	granite	implement	upside-down [3]
harvest	pity	mountebank [2]	courtesan [4]
pocket	posse	nicety	courtesy [5]
rabbit	minute n.	sinecure	millepede [6]
discipline	lettuce	skeleton	roundeley [7]
medicine [1]	biscuit	telegraph	stevedore [8]

Note *foliage* [foulĭĭdž]; *verbiage* [vəəbĭĭdž].

[ĭ] **345.** [ĭ] is especially found before another vowel: beatify [bi'ætĭfai], siesta [sĭ'estə], meteoric [mitĭ'orĭk], roseate [rouzĭĭt], twentieth [twentĭĭth], atheist [eiþĭĭst], etc.

346. Before an unstressed vowel this [ĭ] is apt to become a non-syllabic [j], properly [i̯]:

lineal [linjəl], hideous [hidjəs], genial [džinjəl], premier [primjər], million [miljən], onion [ʌnjən], behaviour [bĭheivjər], previous [privjəs].

After [r] we always have [ĭ] but before [ə] it is unnecessary to distinguish it by special type:

aquarium [ə'kwɛəriəm], area [ɛəriə], imperial, period, various, etc.

[jŭ] **347.** [jŭ] is pronounced in the syllables with weak stress of arg*u*ment, man*u*script, val*ue*, virt*ue* etc.

---

1) [medsĭn], also [medsn].
2) [mauntĭbæŋk] travelling quack.
3) ['ʌpsĭ'daun]; but ['ʌpsai'daun] is the usual pronunciation.
4) [kətĭ'zæn] prostitute.
5) [kətĭzĭ, kəətĭzĭ].
6) [milĭpid] Dutch: duizendpoot.
7) [raundĭlei] short simple song with refrain.
8) [stivĭdɔər] workman employed either as overseer or as a labourer in loading or unloading the cargoes of merchant vessels.

Unstressed [jŭ] becomes [ŭ] according to the rules for strong- and medium-stressed [ju]:

instrument, influential.

But after a syllable with close contact [jŭ] remains (see 336):

[gærjŭləs] *garrulous.* Compare [gərulĭtĭ] *garrulity.*

Just as [ĭ] is apt to become non-syllabic [j], we *occasionally* hear [w] for [ŭ] as in [kən'tìnjwəlĭ] [1]) *continually.*

[ʌ] **348.** [ʌ] is pronounced in the syllables with weak stress of s*u*ccess, s*u*spicion, *u*ntil, etc.

[ŏu] **349.** [ŏu] is pronounced in the syllables with weak stress of fell*o*w, wind*o*w, cargo, her*o*, el*o*cution, *o*bey, N*o*vember, retr*o*spect, *o*blique, s*o*briety, etc.

[ə] **350.** [ə] is the most usual vowel in syllables with weak stress. It is clearest when final (see 222): vill*a*, Chin*a*, sof*a*, ent*er*, cent*re*, high*er*, sat*yr*, mart*yr*, pleas*ure*, fig*ure*.

[ə] is weakest in other positions: *a*go, *a*ppear, anim*a*l, breakf*a*st; abs*e*nt, id*le*; bac*o*n, ribb*o*n; *u*pon, col*u*mn.

351. In many words *medial* [ə] is used in quick speech by the side of the clearer vowels in more careful pronunciation:

both [ĭ, ə] in pal*a*te, voy*a*ger, pal*a*ce, terr*a*ce, m*e*rino, unn*e*cessary, rel*e*vant, en*e*my, rem*e*dy, soci*e*ty;

both [ŏu, ə] in promote, provoke, *o*mit, m*o*lest, soci*e*ty, cosm*o*politan, unsophisticated, coc*oa*nut, solil*o*quy;

both [æ, ə] in f*a*çade, m*a*levolent, c*a*llisthenics;

both [ɔ, ə] in forgive, *Au*gusta;

both [ʌ, ə] in s*u*ccess, s*u*pport, etc.

See also 265.

1) Thus in Miss Soames's Reader.

1. The substitution of |ə| for final |ŏu| is distinctly vulgar, as in |felə|, often spelt *fellah* (e. g. in Punch) instead of [felŏu] *fellow*.

2. In a few words, if very weakly stressed, |ə| is used before a consonant, whereas the clearer vowel is always used before a vowel: thus *to*, *into* may be pronounced |tə, intə| before consonants, but always |tu, intu| before vowels and finally. Compare *to go*, *to ask*.

The definite article is regularly |ðə| before consonants, [ði] before vowels: the man, the owl.

Vowel-Absorption

352. Both |ıl, ın| and syllabic |l, n| are used in:
civil, devil, evil; cousin, etc.
But always [ın] in Latin, coffin.
See 228.

353. It is extremely common to find |əl, ən| by the side of syllabic l, n; the difference is small but becomes clearly perceptible when a gum-consonant precedes; for in that case there is no glide between that consonant and |-n, -l|.

But it is practically indifferent whether we transcribe a syllable with |kən-| or |kn-|, e. g. the first syllable of *consider, convert* [1]). A transcription like |oupn| for *open* can hardly be quite accurate, is at least misleading; for we inevitably pronounce a glide, however short (see 114); hence |oupən|, or with only a glide between *p* and *n*; or we assimilate the vowel-like consonant to the preceding stop and say |oupm|. The last pronunciation is hardly educated English.

354. We also very often find |ər| by the side of |r|:
Sovereign |sovərən, sovrən|, impoverish, reverend, hovering,

1) Provided, of course, that we do not unvoice the vowellike.

generally, missionary, every, several, difference, nursery, whispering, dictionary, ordinary, honourable, gooseberry [gùzbərĭ, gùzbrĭ], etc.

The difference between *or* and *r* is clearly perceptible if *t* precedes (199):

oratory [orətərĭ, orətrĭ], solitary [solĭtərĭ, solĭtrĭ].

[tr] is invariably used in

etcetera [et′setrə], inventory [ìnvəntrĭ].

Note also *venison* [venzn].

Vowel-absorption by a preceding hiss occurs in [tšldrən] *children* (143) and [džografĭ] *geography* (243).

Weak Stress and Medium Stress

355. The stressing (and, as a consequence, the quality of the vowel) of syllables sometimes depends upon the stressing of the rest of the word. Compare *repeat* [rĭpit], *repetition* [repə′tišən]: *re* is weak-stressed in the first word, hence [rĭ]; and medium-stressed in the second, hence [re-].

Compare also *propose* [prŏupouz], *proposition* [propə′zìšən].

These examples show that the syllable is weak-stressed before a strong-stressed syllable, and medium-stressed before a weak-stressed syllable.

356. Weak-stressed *e-*, *be-*, *de-*, *pre-*, *re-*, *se-* are pronounced [ĭ] before a consonant, [ï] before a vowel: *begin*, *decay*, etc.; *react*, etc.; when medium-stressed the vowel is [e]:

ĭ	e
evolve	evolution
evangelist	evangelical
democracy	democratic
define	definition
prepare	preparation
repeat	repetition
secede	separation

1. There are many exceptions to this rule. From words with weak-stressed [i] e. g., such as *debark, decapitate, deform, ejaculate, elaborate, receptive*, etc., are formed nouns in *-ation*, some of which have [i] in the prefix if the latter is separated from the strong stress by one (weak) syllable only, as in *debarcation* [dibu'keišən], *deportation, receptivity.*

Some words have [i] when the prefix is separated from the strong stress by two or more syllables, the first of which has a medium stress, e. g. *decapitation,* [dikæpi'teisən], *denaturalisation, denomination, ejaculation, elaboration,* etc.

Both [ĭ-, e] with medium stress in *defamation, deposition, elasticity, electricity, evangelic.*

Note *deviation* [diví'eišən] from *to deviate* [divïeit].

2. When the initial syllable is a prefix, and its meaning is clearly felt, the prefix has a strong medium-stress, or the two syllables have even stress:

'pre-con'ceived (= conceived beforehand).

're-a'rrange (= to arrange a second time).

In such cases the vowel is naturally [i].

357. When initial *pro* has weak stress, the vowel is [ŏu], when it has medium stress the vowel is [o]:

ŏu	o
propose	proposition
provoke	provocation.

358. Similarly words with initial *com, con-* have the weak-stressed form [kəm, kən], medium-stressed [kom, kon], as in the following pairs:

[kəmpjut] [1]) compute but [kompjŭ'teišən] computation.

[kənvəəs] converse v. but [konvəə'seišən] conversation.

---

1) to reckon.

359. Sometimes medium and weak stress vary according to the part of speech.

Verbs in *-ate* often have a medium stress on the final syllable, pronounced [eit], whereas nouns and adjectives have weak stress [1]) and consequently [ĭt]:

[eit] in to desolate, appropriate, etc. (see 331).

[ĭt] in obstinate, desolate, appropriate, separate; associate, chocolate, candidate, frigate, graduate, palate, magistrate, etc.

Note [mægneit] *magnate* and [mægnĭt] *magnet*; also [autreidž] *outrage* v. and [autreidž, autrĭdž] *outrage* n.; and the adjectives [kogneit] *cognate*, ['ĭn'neit] *innate* [2]).

360. Verbs in *-ment* are often [-ment], nouns are pronounced [mənt]:

[ment] in to compliment, to experiment, to ornament, etc.

[mənt] in compliment, experiment, ornament, etc.

Similarly *blackberry* [blækbərĭ, blækbrĭ] when converted into a verb becomes [blækberĭ] (Sweet, *Elementarbuch*, *Glossary*); compare also [profəsĭ] *prophecy* and [profĭsai] *to prophesy*.

---

1) Verbs in *-ate* and *-ment* may have a stronger stress on the suffix than the corresponding nouns and adjectives because the verbs occur with added syllabic endings. In such forms as *separating*, *separated*, *ornamenting*, *ornamented*, the suffixes *-ate* or *-ment* naturally have a medium stress.

2) These irregularities may be due to the spelling.

CHAPTER VI.

VOCALIC DIGRAPHS

361. Vocalic digraphs are rare in syllables with weak stress, so that it is convenient to give their pronunciation in unstressed together with that in stressed syllables.

In foreign words, especially such as are of a learned character and borrowed either mediately or immediately from Latin or Greek, most of the combinations that are digraphs in English words are often used to represent two vowels in successive syllables.

Aa

362. *Aa* is rare; apart from proper names (see Second Wordlist) it occurs only in *baa* [bɑ][1]), *bazaar* [bəzɑr], and *kraal* [krɑl].

Ae

363. *Ae* usually serves as a symbol for [i], which becomes [iə] before *r*, according to 326:

aegis, mediaeval.

Medium stress in Aeneas, formulae, etc.

1. Michael [maikəl]; Michaelmas [mìkəlməs], phaeton [feitən, fei-ĭtn][2]).

2. Both [e, i] in *anapaestic*; also medium-stressed [i, e] in *aesthetics, anapaest.*

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1) Nursery-name for *lamb* or *sheep.*

2) light four-wheeled open carriage.

3. The words with *aero-* are pronounced [eiər-, ɛər-], as in *aerolite, aerolith, aeronaut, aeroplane*, also in the word *aerated* [1]).

Note also *aerie* [ɛərĭ, iərĭ].

4. Maelstrom [meil-, mɑl-strəm].

364. We have no digraph in *aerial* [ei′eriəl, ei′iəriəl].

Ai, ay

365. The sound usually represented by *ai, ay* is [ei], which becomes [ɛə] according to 326:

brain	aye [2])	prayer
paid	air	millionaire
pray	mayor	etc.

Medium stress in *essay* n., *railway, detail* n. *Portrait* is more frequently [pɔtrĭt] than [pɔtreit].

1. [e] in *says, said.*

2. [e, ei] in *waistcoat* (see 404), *again, against.*

3. aisle [ail]; ay [ai] [3]), ayah [aiə] [4]); Kaiser [kaizər]; quay [ki].

4. [æ, ei] in *plaid*; [æ] in *plait.*

366. In syllables with weak stress [ei] becomes [ĭ] [5]):

always [6]), fountain, mountain, etc. But we say [sʌndei] in the expression *On Sundays and Holy Days.* Weak [ĭ] is often replaced by [ə], but not at the end of a word:

always [ɔlwəz], fountain, mountain, etc.

---

1) *aerated bread* i. e. raised by means of carbonic acid gas.

2) = ever.

3) yes.

4) native Hindoo nurse or lady's maid.

5) See 341.

6) [ɔlweiz] is also often heard.

367. We have no digraph in *laic* [lei-ɪk], *laity* [lei-ɪtɪ], *dais* [dei-ɪs], *archaic* [ɑ'kei-ɪk], *naive* [nɑ-'iv], but see p. 154, note 9.

Ao

368. *Ao* occurs only in *gaol, gaoler* [dʒeil, dʒeilər], also spelt *jail(er)*; *aorist* [ɛərɪst][1]); *extraordinary* [ek'strɔdɪnərɪ]; *Pharao* [fɛərŏu].

Unstressed *ao* in *curaçao* [kjuərəsou].

369. In many words *ao* is no digraph:
chaos [keios], chaotic, etc.

Aou

370. The only word with this digraph is *caoutchouc* [kautšùk, kutšùk].

Au, aw

371. The digraphs *au, aw* usually represent [ɔ:]:
sauce, pause, slaughter, augment[2]), draw, paw, crawl, etc.
We have one example with *r* following: *drawer* [drɔər]. Medium stress in *austere, authority* [ɔ'ɒrɪtɪ], *landau* [lændɔ], etc.

When unstressed, [ɔ] often becomes [o], e.g. in *because.*

1. [o] in *cauliflower, laudanum, laurel, sausage.*
Both [ɔ, o] in *fault*; see 303, note 1.
2. [ei] in *gauge(r).*

372. In a few words *-augh-* represents [-ɑf-]:
draught, draughtsman, laugh, laughter.
Both [ɔ] and [ɑ] are used before *-n* + consonant:

---

1) One of the tenses of a Greek verb, similar in function to the French *passé défini.*

2) [ɔgment] vowel prefixed to a Greek finite verb to express past time.

gaunt [1]), jaundice [2]), jaunt [3]), launch, laundress, laundry, etc.

We always say [ɑ] in *aunt*, [ɔ] in *Maunday Thursday* [4]).

See 302, 307.

373. In some French words *au* is [ou]:

chauffeur [5])	gaucherie	causerie [6])
chauvinist	hautboy	hauteur [7])
gauche	mauve	

374. In two words *au* is written in syllables with weak stress:

meerschaum [miəšəm]; restaurant [restəræŋ, restərænt], or with the French nasal vowel.

Ea

375. The digraph *ea* usually represents [i]:

sea, tea, leave, cease, tease, eagle, treacle, teach, preach, zeal, to lead, east, feast, beneath, heath, etc.

Also in *Jean* [džin].

1. ea = [ei] in yea, break, great, jean [8]), steak.
2. ea = [iə] in theatre. See 255.

376. In a good many words *ea* = [e]. No rule can be given, but [e] is especially found:

---

1) lean, haggard.

2) Disease marked by yellow skin.

3) Journey, esp. for pleasure.

4) Thursday before Easter (Witte Donderdag).

5) [šoufəər].

6) [kouzə'ri] newspaper article of an informal or conversational kind, esp. on literary subjects.

7) [hou'təər] loftiness of manner.

8) [džein] twilled cotton cloth.

a. before *-d*:

bread	instead	spread
breadth	lead [1])	thread
dead	meadow	tread
dread	ready	stead(y)
head	already	treadle

b. before *-l*	*c.* before *-th*	*d.* Also in
health(y)	breath	peasant
jealous(y)	death	pheasant
realm	feather	pleasant
stealth(y)	heather	measure
wealth(y)	leather	pleasure
zealot	weather	treasure
zealous		

e. and in

endeavour	threat(en)	seamstress
heaven	treacherous	cleanly (adj.)
heavy	treachery	cleanse [2])
leaven	deaf	weapon
sweat	breakfast	breast

and the preterites and participles:

dealt	leant	meant
dreamt	leapt	read

377. Final *-ear* is [iə] according to 326:
clear, dear, fear, tear n., etc.

Note *ea* = [ɛə] in *bear* n. and v., *pear*, *swear*, *tear*, v., *wear*.

378. *Ear* + consonant is pronounced [əə]:
dearth, earn, earth, learn, etc.

1. [ɑ] in *heart, hearth, hark, hearken.*

---

1) name of metal.
2) [klenz].

The last two words are often spelt *hark, harken.*

2. [iə] in *beard, afeard* (used in poetry for *afraid*).

379. The digraph is [ĭ] in syllables with weak stress: guinea [gìnĭ], forehead [forĭd], Eleanor [elĭnər], etc.

380. It is also often used after *c* and *g* to denote the pronunciation of these consonant-symbols:

pageant [pædžənt], vengeance [vendžəns], ocean [oušən], courageous, gorgeous, bludgeon, luncheon, pigeon, surgeon.

In this case we should rather call *ce, ge consonantal* digraphs. See 392.

381. In many words *ea* is not a digraph:

1. strong-stressed dissyllabic [iə] in idea, ideal, real, panacea [1]). See 255.

2. medium-stressed [iə] in Neapolitan [niə′polĭtn], reassure [riə′šuər], etc.

3. beatify [bĭ′ætĭfai], reanimate [ri′ænĭmeit], create [krĭ′eit], lineage [lìnĭĭdž], lineaments [lìniəmənts], meander [mĭændər], reality [rĭælĭtĭ], etc.

Eau

382. We only find *eau* in a few French words. It usually represents [ou]:

bandeau [2]), beau, bureau [bjŭrou], bureaucrat [bjŭ′roukræt], bureaucracy [bjŭ′roukrəsĭ], rondeau [3]), rouleau [4]), trousseau.

Medium stress in *portmanteau, bureaucrat(ic)*, occasionally in *bureau* [bjuərŏu].

Eau = [ju] in *beauty*, and its derivatives.

---

1) Universal remedy.

2) fillet for binding a woman's hair.

3) ten-line or thirteen-line poem with only two rhymes throughout, and the opening words used twice as refrain.

4) Cylindrical packet of gold coins.

Ee

383. The digraph *ee* regularly represents [i], or [iə] before *r* according to 326:

bee, see, refugee, beef, needle, wheel; beer, volunteer, etc. Also *e'en* [in], used in poetry for *even*.

1. breeches [brĭtšiz], threepence [|prepəns|], also [|prĭpəns]; leeward [liwəd, ljuwəd].

2. (n)e'er, used in poetry for (n)ever [(n)ɜər].

3. soirée [swɑ́rei].

384. *Ee* occurs in unstressed syllables:

1. medium-stressed [i] in pedigree, jubilee; [iə] in reindeer.

2. weak-stressed [ĭ] in coffee, toffee [1]), committee [2]), puttee [3]), levee [4]), Yankee. *Been* is frequently [bĭn].

385. There is no digraph in derivatives from words in *-ee* with the suffixes *-er*, *-(e)st*:

seer, freer, freest [siər, fri-ər, fri-ĭst]. Also thou seest, he seeth [siĭst, siĭþ].

Neither is there a digraph in words with the prefixes *re-*, *pre-*, etc.:

re-enter, pre-eminent, etc.

Ei, ey

386. The digraph *ei*, *ey* regularly represents [ei]:

feint, heinous, eight, bey [5]), obey, they, to survey.

---

1) A sweet-meat made from sugar or treacle, butter, etc. Sometimes spelt *toffy*.

2) [kəmĭtĭ].

3) [pɑtĭ] a long strip of cloth wound spirally round the leg from the ankle to the knee, worn by sportsmen and soldiers.

4) [levĭ] a morning assembly held by a prince.

5) Turkish governor.

Medium stress in *survey* n.

According to 326 we have [ɛə] in *heir, their.*

1. [e] in heifer, leisure, nonpareil [1]).
2. Reveille [rĭvælĭ] [2]).

387. *Ei, ey,* is pronounced [i] in a French words, all of which happen to have *c* or *s* before it:

ceiling, receive, seize, etc.

Also [i, iə] in key, plebeian; weir [3]) weird.

[i, ei] in inveigle [4]), sheikh [5]).

Counterfeit [kauntəfit, -fĭt].

388. Ei, ey = [ai] in eider(down), eye, height, kaleidoscope, sleight, deictic [6]), seismic [7]), and the related words, such as seismogram, seismograph, etc.

[ai, ei] in geyser; [ai, i] in (n)either.

389. Unstressed [ĭ] in sovereign, foreign, forfeit, surfeit [səəfĭt], donkey [doŋkĭ], monkey [mʌŋkĭ], etc.

390. No digraph in deist [dĭĭst], atheist [eiþĭĭst], simultaneity, etc.

Eo

391. The digraph *eo* is rare. It represents [e] in *Geoffrey, feoff* [8]), *jeopardy* [9]), *Leonard, leopard.*

---

1) [nonpə'rel], unrivalled, unique.

2) Also [ri'veiljei] military waking-signal.

3) Dam across a river to raise the level above it.

4) to entice, seduce.

5) Head of Arabian or Mohammedan tribe.

6) [daiktĭk] pointing out, a term used in grammar to denote a function of the Demonstrative Pronouns; see *Handbook II,* 1181.

7) Connected with earthquakes.

8) Also [fif] and theu spelt *fief*: feudal benefice (Dutch: *leengoed*).

9) [džepədĭ] danger.

people |pipl|: feod |fjud|[1]), yeoman |joumən|[2]), theory |þiərí|.

392. In many cases *e* serves to denote the pronunciation of the preceding consonant-symbols *c, g*:
George |džədž| pigeon |pìdžən|, etc. See 380.

393. In other cases *eo* is no digraph:
geology |džìolədži|, geometry |džìomətri|, theology |þìolədži|, reordain, reorganize, peony |pìəni|[3]). See 345.

Eu, ew

394. The digraph *eu, ew* regularly stands for |ju|, which becomes |u| according to 321; these sounds become |juə, uə| according to 326:
new, neuter, pew, etc.;
grew, blew, chew, Jew, yew, etc.;
Europe, brewer.
Unstressed |ju| in *curfew* |kəəfju|, *sinew* |sìnju|, *nephew* |nevju|.

1. |ou| in *sew, shew* (usually spelt *show*).

2. French words in *-eur* are mostly pronounced |əə|: amateur, connoisseur, liqueur |æmə′təər, konì′səər, lìkəər|, but also |æmətjuər, lìkjuər|.

Ia, ya

395. The digraph *ia, ya* usually represents |aiə|:
bias, diadem, dial, dialogue, diamond, diary, giant, phial, vial; dryad[4]), hyacinth.

---

1) feod = fief; see note 8 on p. 183.
2) Small landowner.
3) Dutch: *pioen*.
4) wood-nymph (in Greek mythology).

396. The digraph *ia* also occurs in unstressed syllables:
carriage [kærĭdž]; miniature [mĭnĭtšər].
marriage [mærĭdž]; Parliament [pɑləmənt].

397. No digraph in foliage [foulĭĭdž], verbiage [vəəbĭĭdž], hiatus [haiˈeitəs][1]), diagonal, diameter, iamb [ai-æmb], iambus [aiˈæmbəs], piano [pĭænòu]; pianist [pĭənĭst], mediate, obviate. See 345.

Ie, ye

398. *Final stressed ie, ye* represents [ai]:
die, pie, tie, etc.; dye, etc.

Note *pied* [paid][2]), and the French words: *sortie* [sɔˈti]; *cap-à-pie* [ˈkæpəˈpi][3]).

399. *Medial stressed ie* as a digraph represents [i]:
brief, field, shield, priest.
According to 326 we have [iə] in *bier, fierce, pier*, etc.
Medium stress in *series, species* [siəriz, spišiz], but also [siərĭz, spišĭz], less often [siərĭiz, spišĭiz].

Note *friend* [frend]; *sieve* [siv]; *fiery* [faiərĭ] according to 296.

400. In unstressed syllables the digraph represents [ĭ]:
handkerchief, Maggie, reverie, mischief, etc.
We always have *ie* = [ĭ] in the plural of nouns, and in the 3rd p. of the Present Tense and in the Preterite and the Past Participle of verbs, ending in a consonant + *y* [ĭ]: ladies, he carries; carried. See also 341 f.

401. In many foreign words *ie* is no digraph. It represents:
[ai-ĭ] in diet, quiet, anxiety;
[aiˈi] in hyena;

1) break, gap, missing link.
2) parti-coloured (from a noun *pie*).
3) from head to foot (armed, ready, c. a. p.).

[ai-ˈe] in quiescent;
[aiə] in client; science, hierarchy;
[ĭˈe] in acquiesce;
[i-i] in twentieth, etc., happiest, etc., requiem;
[ĭ-ə] in happier, etc.

ieu, iew

402. The combination *ieu, iew* is rare. It mostly represents [ju]:
lieu, adieu, view, etc.
lieutenant [lĭftenənt, lefˈtenənt]; messieurs [mesəz].

oa

403. The digraph *oa* regularly stands for [ou], which, according to 326, turns into [ɔə, ɔ] before *r*:
road, coal, oak, soak; oar, boar, hoarfrost; board, coarse, hoard, etc.
Medium stress in *cocoa* [koukóu].

Note [ɔ] in broad, abroad; boa [bouə, boə].

404. We have *oa* in unstressed syllables in:
cupboard [kʌbəd];
waistcoat [weskɪt, weskət], but also [weistkout], because some feel it still as a compound of *waist* and *coat*, or rather because they are influenced by the spelling (244).

405. We have no digraph in *coagulate* [kouˈægjúleit [1]), *oasis* [ouˈeisĭs], *coalesce*, etc.

oe

406. The regular sound for the digraph *oe* is [ou]:
foe, doe, Joe, etc.

1. [u] in canoe, shoe.
2. Does [dʌz].

1) to clot (of blood).

407. In many words *oe* is no digraph:
doest [duĭst], doeth, poem [pouĭm], poetry, poetic [pou′etĭk, etc.
I have also heard dissyllabic [o-ĭ] in *poem, poet, poetry.*

408. In classical proper names, and in scientific and technical terms the ligature *œ* occurs, representing [i]:
Œdipus, Eubœa, diarrhœa, fœtus [1]), onomatopœic.
Unstressed œ in homœopathy [houmí′opəþĭ], œcumenical [ikjŭ′menĭkl].

1. [e] in fœtid [2]), diarrhœtic.
[e, i] in as(s)afœtida.
2. The combination *œia* occurs in *pharmacopœia* [fɑməkə′piə], *onomatapœia* [oŭ′nomətə′piə, onəmætə′piə].

Oeu

409. The only example is *manœuvre* [mənuvər].

Oi, oy

410. The combination *oi, oy* regularly represents [ɔi]:
boil, coil, boy, etc.
Medium-stressed [ɔi] in *envoy, turmoil* [3]).

1. choir [kwaiər].
2. Turquoise [təəkɔiz, təə′kɔiz]; occasionally *qu* = [kw]; other pronunciations are [təəkwɑz, təə′kwɑz].

411. In some French words *oi* = [wɑ]:
boudoir [budwɑr], memoir [memwɑr], repertoire, reservoir; patois [pætwɑ].

---

1) fully developed embryo.
2) Also spelt *fetid* 'stinking'.
3) agitation, trouble.

412. *Chamois* 'name of animal' [šæmwɑ]; but *chamois* 'name of a kind of leather' is pronounced [šæmì].

Also weak-stressed [ɪ] in *connoisseur*, [ə] in *porpoise, tortoise.*

413. Sometimes *oi* is not a digraph:

heroic [hərou-ɪk, he'rouɪk], stoic [stou-ɪk], coincidence [kou'ɪnsɪdəns].

Oo

414. The digraph *oo* is usually the symbol for [u]:

brood, food, boot, goose, moon, etc.

Before *r* we have [uə] according to 326:

boor, poor, etc.

blood [blʌd] door [dəər] brooch [broutš]
flood [flʌd] floor [fləər]

415. In some cases *oo* stands for [ù]; this is the invariable sound before *k*:

cook, look, etc.

According to the dictionaries *snook* and *spook* have [u].

416. We also hear [ù] in the following words:

good	wood(en)	wool
hood	foot	woollen
stood	soot	

Also in *gooseberry* [gùzbərɪ].

In some words there is no established usage. Thus *room*, *groom* are frequently heard with [ù]. With regard to these words, Mr. Edward Sapir (*Language* p. 190) observes: "It is highly significant of the slow spread of a 'phonetic law' that there is local vacillation at present in several words. One hears *roof*, *soot*, and *hoop*, for instance, both with the 'long' vowel of *boot* and the 'short' of *foot*."

417. Sometimes *oo* is not a digraph:
zoology [zou'ɔlədʒĭ], cooperate, etc.

Ou, ow

418. The digraph *ou*, *ow* represents many sounds; it is possible to give rules for *ou* in two cases only; viz.

-ould, -oult 1. *ou* = [ou] before *-ld*, *-lt*:
mould, shoulder, coulter, poultice, poultry, etc.
See 426.

-ought 2. *ou* = [ɔ] before *-ght*:
bought, sought, etc.

Note *drought* [draut], less often [drɔt] [1]).

ou, ow = [au] **419.** In the following words the digraph *ou*, *ow* stands for [au, auə]:

about	browse	devout	frown
account	carouse [5])	doubt	gout
acoustic [2])	couch	doughty [6])	gown
allow	count	drown	ground
amount	counter	drowsy	growl
avow	counterfeit	encounter	hound [7])
blouse	cow	endow	hour
bough	coward	flour	house
bow [3])	cower	flower	how
bowels	crowd	foul	howl
bower [4])	crown	fountain	loud
brow	devour	fowl	lounge

1) Continuous dry weather.
2) Also [əkustĭk].
3) to bend; part of a ship.
4) (poetical) inner room, boudoir; arbour, summerhouse.
5) to drink deep.
6) (archaic) valiant, formidable.
7) dog for chase.

lower [1]	owl	rout [4]	spout
mount	plough	row [5]	stout
mountain	pouch	scour	thousand
mouse	pound	scout	town
mouth	pout	shout	tower
noun	powder	shower	vouch [8]
now	power	shroud [6]	vow
ounce	profound	sound	vowel
our	proud	sour	
to oust [2]	prowl [3]	south	
out	rouse	sow [7]	

and in the preterites and past participles of irregular verbs in *-ind: bound, found, ground*, and *wound.*

Also in the less usual words

cowrie [9]	flout [12]	rowel [15]	spouse
dowager [10]	glower [13]	scow [16]	trowel
dower [11]	jowl [14]	slough [17]	
dowry [11]	redoubted	souse n. v.	

Medium stress in *however, howitzer, vouchsafe* [18].

1) to look dark and threatening. Also spelt *lour.*
2) to deprive, expel.
3) to go about in search of plunder or prey.
4) to put to flight.
5) disturbance.
6) garment for the dead.
7) female pig.
8) to confirm, to be surety (for).
9) [kauərĭ] a shell, also used as a counter (in a game of cards, etc.).
10) Dutch: *douairière.*
11) Both: property or money brought by a wife to her husband at marriage.
12) to mock, insult, scoff.
13) to gaze intently, or with an air of surprise, to look angrily.
14) jaw, cheek; esp. *cheek by jowl.*
15) wheel of a spur.
16) a sort of flat-bottomed boat.
17) morass.
18) [vau'tseif] to condescend to grant.

ou = [ʌ] **420.** In the following words *ou* = [ʌ]:

country	cousin	nourish	touch
couple	double	rough	tough
couplet	enough	southerly	trouble
courage	flourish	southern	young

also in

housewife [1]	doublet [3]	rowlock [4]	slough [5]
chough [2]			

See 428 on final *-gh*.

ou = [əə] **421.** The digraph *ou* = [əə] in:
adjourn, journal, journey, scourge.
Medium or weak stress in *sojourn*.
For *courteous, courtesy* see 424.

ou = [u, ue] **422.** The sound is [u], or [uə] according to 326, in:

brougham [6]	rouge	through	you
croup	route	tour(ist)	your
douche	soup	tournament	youth
group	souvenir	uncouth [9]	etc.
mousseline [7]	surtout [8]	wound n. and v. [10]	

Perhaps [jɔ, jo] is the more usual pronunciation of *your*.

---

1) [hʌzĭf] needle-case.
2) [tšʌf] the red-legged crow.
3) close-fitting body-garment, with or without sleeves, worn (by men) in former times.
4) [rʌlək].
5) [slʌf] skin of a snake.
6) [bruəm] a one-horse closed carriage with two or four wheels.
7) [muslin].
8) overcoat.
9) strange and awkward, clumsy.
10) Dutch 'wond(en)'.

Also [u, uə] in

accoutre [1])	cartouche [5])	contour [9])	ousel [13])
boudoir [2])	cougar [6])	ghoul [10])	recoup [14])
cachou [3])	coup [7])	gout [11])	rouble [15])
caribou [4])	coupon [8])	nougat [12])	tambour [16])

Medium stress in *routine* |ru′tin|, *moustache* |mùs′taš|, *trousseau, orang-outang* [ŏu′ræŋù′tæŋ].

ou, ow = [ou] **423.** The digraph *ou, ow* represents |ou| in

below	bowl	grow	mow
bestow	bowsprit	growth	owe
blow	crow	know	own
bow [17])	dough	low	row [20])
bowie-knife [18])	flow	lower [19])	show

1) to attire, equip.

2) [budwɑr].

3) [kəšu, kæšu] pill used by smokers to sweeten the breath.

4) [kærĭ′bu] North American reindeer, also spelt *cariboo.*

5) scroll ornament, tablet imitating scroll with rolled-up ends, bearing an inscription.

6) [kugər] puma or red tiger.

7) [ku].

8) [kupon] detachable ticket.

9) [kontuər, kəntuər] outline.

10) spirit preying on corpses, in Eastern tales.

11) [gu].

12) [nugə].

13) Dutch *merel.* Also spelt *ouzel.*

14) [rĭkup] to compensate.

15) [rubl] Russian coin, worth $2/1^{1}/_{2}$.

16) [tæmbuər] frame for embroidery-work, also a bass-drum; as a verb it has variable stress (271, note 2).

17) Dutch 'boog' or 'strikje'.

18) long knife with point of blade double-edged, used in wild parts of the United States.

19) comp. of low, or to let down.

20) Dutch 'rij' and 'roeien'.

slow	soul	stow	throw
snow	sow [1])	though	tow etc.

Note *furlough* [fəəlou] 'leave of absence'; knowledge [nolĭdž] [2]).

ou = [ɔə, ɔ] **424.** The digraph stands for final [ɔə], medial [ɔ], in:

four	court	bourn [4])	source
pour	courtier	mourn	resource
course	courtesan [3])	your	

In *courteous, courtesy* both [ɔ, əə] are heard. See 421 on *your*.

425. Both [u, uə] and [au, auə] in:
gouge, [gudž, gaudž] [5]).
houri [huərĭ, hauərĭ] [6]).
knout [naut, nut].
Both [u, ʌ] in *joust*, also spelt *just* [7]).
Both [au, ou] in *to trow* [8]), *rowan* [rauən, rouən] [9]) and *jowl* [10]).
Both [uə, ɔ] in *bourn* [11]), and *gourd* [12]).
Sough [sʌf, sau] [13]).

ou = [ù] **426.** *Could, should, would* are pronounced [kùd, šùd, wùd].

---

1) Dutch 'zaaien'.
2) Also *acknowledge* [əknolĭdž].
3) [kɔtĭ'zæn].
4) [bɔn] small stream; often applied to the winter-torrents of the chalk downs; applied to northern streams it is *burn*. (Oxf. Dict.).
5) a kind of chisel.
6) a nymph of the Mohammedan paradise.
7) a combat between knights on horseback.
8) (archaic), think, believe.
9) scarlet berry of mountain ash.
10) cheek (especially in the expression *cheek by jowl*).
11) a small stream. See note 4 above.
12) Dutch 'pompoen'.
13) to make a moaning, whistling, or rushing sound, as of wind in trees.

Courier [kùriər]; *caoutchouc* [kautšùk, kutšùk].
bouquet [bùkei, bù'kei];

ou = [o, ɔ] **427.** *ou* = [o] in:
cough [kof], trough [trof].
See 319.
Also in the rare words:
hough [hok] [1])
lough [lok] [2])
shough [šok], also spelt *shock* [3]).

Final -ough **428.** As final *-ough* is used for half a dozen different sounds, it may be convenient to give a list of the words:
[au]: bough, plough, slough 'morass', sough (425).
[u]: through, throughout [þru'aut].
[ou]: dough, though; furlough.
[ʌf]: enough, rough, tough, slough 'skin of a snake', chough, sough (425).
[of, ɔf]: cough, trough.
[ok]: hough, lough, shough.
[ə]: thorough, borough.

ou = [ə] **429.** The symbol *ou* stands for [ə] in:
thorough, borough (also Queenboro', Peterborough, Edinburgh, etc.); colour, courageous, jealous, etc.
See 350.

ow = [ŏu] **430.** In unstressed syllables *-ow* is a common symbol for [ŏu]:
window, shallow, etc.

---

1) heel of a quadruped.
2) lake.
3) a kind of dog.

Ua

431. *Victuals* [vìtəlz, vìtlz], *victualler* [vìtlər]; mantua-maker [mæntjŭə-meikər] [1]).
On *u* as a symbol for [w], see 468, 499, 543.

Ue, ui, uy

432. Apart from the words with *gu, qu* (466, 499) and those in which *u* serves as a symbol for [w] (543), stressed *ue, ui* are pronounced [ju], or [u] according to 321 f.:

cue, due, nuisance, Tuesday.
true, blue, bruise, juice, fruit, recruit.
suit [sut, sjut].
Note buy [bai], cui bono [kai bounŏu] [2]);
build, built [bìld, bìlt]; Zuider zee [zaidə zei].

433. Unstressed *ue* = [jŭ ŭ] in *value, virtue,* etc.; *construe.* Unstressed *ui* in *biscuit* [bìskĭt], *circuit* [səəkĭt], *conduit* [kʌndĭt, kondĭt].

434. In some foreign words, *ue, ui* are not digraphs:

suet [su-ĭt]	fluid [flu-ĭd]
ruin [ru-ĭn]	suicide [su-ĭsaid]
ambiguity [æmbĭ′gju-ĭtĭ]	intuitive [ìn′tju-ĭtĭv]
assiduity [æsĭ′dju-ĭtĭ]	(in)tuition [(in)tjŭ′ĭšən]
circuitous [səə′kju-ĭtəs]	fuel, cruel, duel, gruel,
genuine [dženjŭĭn]	duet, cruet.

See 322.

435. Buoy [3]), buoyant [4]) [boi, boiənt].

---

1) Dress-maker.

2) = Who profited by it? (i. e. who is most likely to have brought it about?); in popular language it often means: to what purpose'?

3) Anchored float showing navigable course or reefs.

4) Apt to float; light-hearted.

CHAPTER VII.

CONSONANT-SYMBOLS

436. Some consonant-symbols [1]) regularly denote the sound marked by the same symbol in the phonetic transcription. The symbols *b*, *d*, *f*, *h*, *k*, *l*, *m*, *p*, *t*, *v*, *w*, *z*, either single or double [2]), represent [b, d, f, h, k, l, m, p, t, v, w, z] except in a few special cases. In treating of these symbols, therefore, it will be sufficient to mention the exceptional cases. The other symbols, *c* and *sc*, *ch* and *sch*, *g*, *gh*, *gu*, *n*, *ng*, *qu*, *r*, *s*, *th*, *x* will be treated fully, because each represents different sounds according to definite rules; also *j*, *ph*, *q*, *sh*, *u*, *y*, which represent sounds that have different phonetic symbols.

B

Silent b **437.** *B* is silent in the final combinations *-mb*, *-bt*: climb, plumb, debt, doubt, etc.; also in plumber, debtor, doubting, etc., according to 296.

subtle [sʌtl]; subtility [sʌb'tilĭtĭ].

C

c = [k] **438.** *C* = [k], except before *e*, *i*, *y*, (439 f.):

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1) We include the symbols for vowellikes and the semivowels.

2) In most words the doubling of consonant-symbols either has no phonetic meaning at all, as in *steppe*, *programme*, *ebb*, *add*; or it shows the quality of the preceding vowel as in *stopped*, *dinner*, *all*, etc. On double consonants, see Chapter IV, §§ 249 f.

logic	curse	fact	scream
havoc	clean	scarf	black
cable	creep	scone	etc.
cook	accent [æksənt]	scull [1]	

c = [s] **439.** Apart from the cases treated in 440, *c* before *e*, *i*, *y* = [s]:

cease, cipher, cyclist.

c = [tš] in vermicelli, violoncello [2].

c = [š] **440.** *Strong-stressed* [s] + *weak-stressed* [-jə] are assimilated (522), so that the combination [šə] is heard:

acacia [əkeišə], ocean [oušən], ancient, farinaceous, commercial, glacier, etc.

We have also [š] when [i] is syllabic before the *medium-stressed* ending [-eit]:

officiate [o'fišieit], associate [æ'soušieit], etc.

Also in species [spišiiz], or [spišiz].

Before the *strong-stressed* ending *-ation* [eišən] some speakers use [šï], others [ši]:

association [æsousï'eišən, æsouši'eišən], etc.; always *oceanic* [ouši'æniˇk]. We usually hear *pronunciation* [prŏunʌnsï'eišən].

Note that in some cases, especially in words that are not often used in colloquial English, [sj] or [šï] are spoken in weak-stressed syllables:

financier n. [fi'nænšər, fi'nænsjər, fi'nænsiər]; glacier [gleišər, glæsjər, glæsiər]; halcyon [hælsjən, hælsiən], etc.

Silent c **441.** We have silent *c* in:

czar [zɑr]. indict [in'dait] [3].

1) Small oar, used to propel a boat from the stern. Distinguished by the spelling only from *skull* (bony case of the brain).

2) Usually called [tšelŏu] *'cello.*

3) [in'dait] accuse.

czarina [zɑ′rinə] [1]).
blackguard [blægɑd].
victuals [vìtəlz, vìtlz].
charabanc [šærəbæŋ].

For *sc* see 625.

Ch

ch [tš] **442.** The most usual sound for *ch* or *tch* is [tš]: child, reach, such, niche; escheat [2]) [es′tšit], eschew [3]) [es′tšu], etc.; fetch, witch, etc.

In the combinations *-lch, -nch* the medial [t] is not clearly perceptible if the consonants are all in the *same syllable* (see 244), and both [-ltš, ntš] and [-lš, -nš] are correct:

belch, French, etc.

1. The prefix *arch-* is pronounced [ɑtš]: archbishop, arch-enemy, etc.

But archangel [ɑ′keindžəl].

ch = [š] **443.** In many words recently borrowed from French *ch* represents [š]:

chagrin [šəgrin [4])
chaise [šeiz]
chaperon [šæpəroun]
charade [šərɑd]
charlatan [šɑlətæn]
chauffeur [šoufəər]
chemise [šəmiz]
chalet [šælei] [5])
champagne [šæm′pein]
machine [məšin]
marchioness [mɑšənis]
moustache [mùs′tɑš]
etc.

Both [tš, š] in chivalric, chivalry, chivalrous.

444. In some words final weak-stressed *ich* is [ĭdž]: ostrich, sandwich; and in many place-names ending in *-wich*: Greenwich [grĭnĭdž], Harwich [hærĭdž], etc.

1) now generally pronounced [tsɑr, tsɑ′rinə] and spelt *tsar, tsarina* accordingly.
2) to confiscate.
3) to avoid.
4) Disappointment, mortification.
5) See 533.

But some place-names have [wìtš] with a somewhat stronger stress:

Ipswich [ìpswìtš], Sandwich [sænwìtš], Middlewich [mìdlwìtš].

Similarly *sandwich* is also pronounced [sænwìtš], but the plural is often [sænwĭtšĭz], probably because the medial syllable has very weak stress [1]).

The place-name *Sandwich* is occasionally [sænwĭdž, sænĭdž].

Spinach [spìnĭdž].

ch = [k] **445.** In a number of learned words mostly borrowed, whether directly or indirectly, from Greek, *ch* represents [k]:

anarchy [ænəkĭ]	choir [kwaiər]
archaic [a'keiĭk]	cholera [kolərə]
archives [ɑkaivz]	chord [kɔd]
bronchitis [broŋ'kaitĭs]	chorus [kɔrəs]
catechism [kætəkĭzm]	Christ [kraist]
chameleon [kəmiliən]	chronicle [kronĭkl]
chaos [keios]	echo [ekŏu]
character [kærĭktər]	epoch [epok, ipok]
chasm [kæzm]	monarch [monək]
chemical [kemĭkl]	orchestra [ɔkəstrə] [2])
chemist [kemĭst]	orchid [ɔkĭd]

and the rarer words:

archon [ɑkon] [3])	chloroform [klorŏufɔm]
chimera [kai'miərə] [4])	cromlech [kromlek]

1) "I am inclined to think that the voiced pronunciation of *ch* preponderates in the plural, but that in the singular the voiced and voiceless are both common; I confess I have no statistics." W. Ripman, Mod. Lang. Teaching, Dec. 1911. Jones states this as a fact.

2) part of a theatre or concert-room assigned to the band; instrumental performers; music performed by them.

3) One of the nine chief magistrates of Athens in ancient times.

4) monster in Greek mythology; fanciful idea.

distich [dìstĭk] [1]) patriarch [pæ-, peitrĭɑk]
machination [mækĭ′neišən [2]) technique [tek′nik]

Ch is also [k] in the prefix archi- [ɑkĭ-]:
architect [ɑkĭtekt], archipelago [ɑkĭ′peləgou], archi-episcopal [ɑkĭ-ĭ′pìskəpl], etc.

Note the spelling of archetype [ɑkĭtaip] [3]).

Also in some familiar words:
ache [eik], anchor [æŋkər]; stomach [stʌmək], but stomacher [4]) with [tš] or [k].

Also [k] in the Scotch words loch [lok], pibroch [pibrok] [5]).

Silent ch **446.** *Ch* is silent in:
drachm [dræm] [6]), fuchsia [fjušə], yacht [jot].

sch **447.** *Sch* is [sk] in the following words:
school, scholar, schooner, scheme.

448. Schism [sizm]; schedule [šedjul] [7]).

449. *Ch* is not necessarily a digraph; it may represent two consonants, as in *public-house.*

D

-ed **450.** The ending *-ed* of the preterites and past participles of verbs is pronounced [ĭd, d, t] according to the final *sound* (not letter) of the verbal stem. It may be useful to give the rules for these endings here, although they really belong to Accidence.

1) pair of verse-lines, couplet.
2) plot, intrigue.
3) See 317.
4) See 314.
5) original model, prototype.
6) a weight used by chemists, equivalent to $\frac{1}{60}$ oz.; otherwise equivalent to $\frac{7}{1\,7\,6}$ oz.; small quantity.
7) Tabulated statement of details; inventory; esp. as appendix to principal document.

We pronounce:

[ĭd] after [t, d]: *hated, divided*;

[d] after a voiced sound (not a *d*): *played, entered* [entəd], *seemed, loved, robbed*;

[t] after a breathed sound (not a *t*): *walked, helped.*

See also 342 f.

d = [dž] **451.** [d] + *weak-stressed* [-jə] often becomes [dž]; we always say [souldžər] *soldier.*

Either [djə] or [džə] in *immediate, grandeur, procedure, verdure* [1]), etc. For foreign students, however, it is safest to use [djə].

See 240, also 529 ff. on *tj*.

There is no assimilation in stressed syllables: endurance [ìn'djuərəns].

Silent d **452.** We have silent *d* in *handkerchief* [hæŋkətšĭf], *handsome, landscape*, also in *and* before consonants, and with some speakers also before vowels and vowellikes.

Ribband is an antiquarian spelling of [rìbən], now spelt *ribbon.*

See Chapter IV § 244.

F

453. *Of* has a different pronunciation, according to the stress:

1. the weak-stressed form is [əv, ə], the latter of these only before consonants. This occurs before nouns or pronouns:

I was thinking of a new plan.

2. When *of* is final it has a somewhat stronger stress and is pronounced [ov]:

What are you thinking of?

The compounds *hereof, thereof, whereof* have shifting

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1) greenness of vegetation.

stress, and the final syllable varies accordingly: thus *thereof* is [ðɛər′of] or [ðɛərəv]. See 536, note 1.

Silent f **454.** Halfpenny [heipəni̯].
halfpence [heipəns].

G

g = [g] **455.** Apart from the special cases mentioned further on, *g* represents [g]:

gate	gilt	gear	gutter
geld [1])	gig [3])	ignorant	glove
geyser	giggle	indignant	grate
giddy	gimp [4])	conger [7])	dagger
gift	begin	anger	bag
gimlet [2])	gizzard [5])	linger	bog
gird	gibberish [6])	give	etc.
gild	geese	gold	

g = [dž] **456.** In a great many words borrowed from French *g* = [dž]. The *g* in these words is always followed by the symbols *e*, *i* or *y*:

age	gender	ginger [9])	longitude [10])
cage	giant	giraffe	longevity [11])
college	gill [8])	gymnastics	register
gem	gin	language	exaggerate
			etc.

1) to castrate.
2) kind of boring-tool.
3) light two-wheeled one-horsed carriage.
4) Silk or cotton twist with chord or wire running through it.
5) bird's second stomach; Dutch *krop*.
6) unintelligible speech, jargon.
7) [koŋgər] large sea eel.
8) $^1/_4$ of a pint.
9) [džîndžər].
10) [londžîtjud].
11) [lon′dževîti̯].

1. In a few cases *g* before *a* is [dž]:
margarine [mɑdžərin [1]), mɑgərin];
gaol(er) [2]) [džeil(ər)];
mortgagor [mɔgĭ′džɔər].
The pet name of *Margaret* is [mɑdžərĭ] *Margery*.

2. Note [g] in the French loanwords *eager, tiger*, etc. because French has [g] in these words.
Also [g] in *gill* [3]), *target* [4]), *Areopagite* [5]).

3. Both [džibər, gibər] to gibber [6]).

457. We have [dž] in the final groups *-dge, -nge*, and in most words with the suffix *-age*:
badge, bridge, change, hedge, hinge, etc.; carriage, village, etc.

1. Note that final [ndž] is usually pronounced [nž], see 244, 442.

2. On *age* [ɑž] as in mirage, see 309, 459.
Both [espï′onĭdz, espïo′nɑž] espionage.

458. In stressed syllables *g* + weak-stressed [-jə] = [džə] (see 440);
advantageous, contagion, collegian, pageant.

ǯ = [ž] **459.** In a few French words *g* = [ž]. All of them are still felt to be foreign:

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1) This is the usual pronunciation, but as it is contrary to the spelling it is, of course, disapproved of by those who wish to be 'correct'.

2) Also spelt *jail, jailer*.

3) respiration-organ in fishes; deep ravine.

4) [tɑgĭt] circular stuffed pad with concentric circles painted on surface, used as a mark in archery; similar mark used in shooting with rifles or pistols; (archaic) shield, especially a small round one. In the last meaning [tɑdž] is also used.

5) [æri′opəgait] member of the court of Areopagus in Athens.

6) to speak fast and inarticulately; to chatter like a monkey. Also used as a noun.

bourgeoisie [bužwɑ′zi], mirage [mĭrɑž] [1]), prestige [pres′tiž], regime [re′žim], rouge [ruž] [2]), etc.

gl-, gn-, = [lj, nj] **460.** In a few words medial *-gl-*, *-gn-* are pronounced [lj, nj]:

imbroglio [ìm′brouljŏu] [3]), seraglio [sərɑ̀ljŏu] [4]), cognac [kounjæk], signor [sinjər] [5]), vignette [vìn′jet] [6]), mignonette. See 462.

Silent g **461.** *G* is silent before *m* and *n* in the same syllable (see 146 and 114); in this case *gm*, *gn* stand either at the beginning or at the end of the word:

gnat, gnaw; assign, feign, diaphragm, paradigm [7]), etc.

462. Medial *gm*, *gn* is [gm, gn] in two syllables:

recognize, impregnable, phlegmatic, etc.

Hence we have such pairs as:

phlegm, phlegmatic [flem, fleg′mætĭk];
diaphragm, diaphragmatic [daiəfræm, daiəfræg′mætĭk];
paradigm, paradigmatic [pærədaim, pærədĭg′mætĭk];
sign, signal [sain, sìgnəl];
malign, malignant [məlain, məlìgnənt], etc.

1. Both [gn, n] in cognisant [kognĭzənt, konĭzənt] [8]); gneiss [nais, gnais].

2. poignant [pɔinənt] [9]); physiognomy [fìzi′onəmĭ].

For medial *gl*, *gn* = [lj, nj] see 460.

1) See § 309.
2) powder used for colouring cheeks and lips.
3) Confused heap; complicated (esp. political or dramatic) situation.
4) See 309, note 1.
5) See 333.
6) engraved illustration, esp. on the title-page of a book.
7) See 314.
8) having knowledge of.
9) painfully sharp (regret, sarcasm).

Gh

Gh = [g] **463.** Before vowels *gh* is always pronounced [g]: ghost, aghast, burgher, etc.

Final -gh **464.** Final *gh* = [f] in

chough [1]	slough [2]	trough
enough	tough	draught [3]
rough	cough	laugh [4]

1. Note *clough* [klʌf, klau] 'ravine'; on *sough*, see 425.

2. Note [-ok] in *lough*, and in *hough*, *shough*, which are also spelt *hock*, *shock*. For the meanings of these words see 427.

The spelling *hiccough* for [hìkəp] is obsolete; we now spell *hiccup*.

Silent gh **465.** Finally, and before *-t*, we have silent *gh*: sigh, neigh, plough, slough 'morass', weigh, through (hence in throughout); night, right, sought, etc.

Also in neighbour.

Gu

466. The digraph *gu* represents [g] initially:

guarantee	guer(r)illa	guild	guise [6]
guard	guess	guile	guitar
guelder-rose [5]	guest	guillotine	
guerdon	guide	guinea	

1) [tšʌf] 'the red-legged crow'.
2) [slʌf] 'cast-off skin of a snake'.
3) Also in *draughtsman*.
4) Also in *laughter*.
5) snow-ball tree.
6) Also in *disguise*.

467. Final *gue* is another spelling for *g*, chiefly in French words; in these it stands:

1. for [g] in fugue, catalogue, intrigue, etc.

2. in combination with a preceding *n*, for |ŋ|, according to 492:

tongue |tʌŋ|, harangue |həræŋ|; meringue |mərӕŋ| [1]).

468. In some words *gu* is not a digraph; but represents:

1. [gw] in:

anguish, bilingual [2]), distinguish, guano [3]), language, languid, languish, penguin, Guelph.

2. [gjŭ] in:

ague [eigjŭ] [4]); argue [ɑgjŭ].
languet [læŋget, læŋgwet] [5]).
languor [læŋgər, læŋgwər] [6]).
jaguar [džægwɑr, džægjŭɑr].

H

469. *H* is silent:

1. in the initial group *rh*:

rheumatism, rhubarb [rubɑb], rhyme, etc.

2. after the prefix *ex-*:

exhaust, exhibit, etc.

3. finally after a vowel:

ah, oh, hurrah, verandah [7]), etc.

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1) A sort of pastry: Dutch 'schuimpje'.

2) [bai'liŋgwəl] 'speaking two languages'.

3) [gwɑnŏu].

4) Malarial fever, with cold, hot, and sweating stages: shivering-fit.

5) narrow projecting piece of land; name applied to the tongue-shaped parts of various implements.

6) faintness, fatigue.

7) Also spelt *veranda*.

4. in the words *heir*, *honest*, *honour*, *hour*, and in words *clearly* connected with them (*heiress*, *honesty*, *honourable*, *hourly*, etc.).

470. *H* is also often silent in weak-stressed words, such as the pronouns *he*, *his*, *him*, *her*; and in the weak-stressed syllables of words following upon the strong stress, as in

forehead [forĭd], rarely [fohed]; shepherd [šepəd].
vehicle [vi-ĭkl]; vehement [vi-ĭmənt].
rehabilitate [ri-ə′bìlĭteit]; annihilation [ənaiĭ′leišən].
ipecacuanha [ìpĭkækjŭ′ænə] [1]).

1. Many people have no [h] in *hotel* [2]), and in the second syllable of *household* and sometimes in the suffix *-hood*:

childhood [tšaild(h)ùd];
falsehood [folsud, folshùd].

2. In the pronunciation of some speakers *h* even disappears at the beginning of stressed syllables in some words:

dishearten, *perhaps* [pəhæps, pəræps, præps].

471. In some foreign words *h* is silent:

uhlan [julən].
mahlstick [məlstìk].
dinghy [dìŋgĭ] [3]).
gingham [gìŋəm] [4]).
stanhope [stænəp] [5]).

---

1) Root of a South American shrub, used as an emetic and a purgative.
2) Hence [ðĭ ou′tel] *the hotel*.
3) small boat.
4) kind of cotton or linen cloth; also colloquially for *umbrella*.
5) light open carriage on two or four wheels; iron printing-press (invented by Lord Stanhope)

472. In some literary words with the prefix *ex-* the second syllable occasionally begins with [h]: thus *exhale, exhort* are sometimes pronounced [egz-, eks-'heil, egz'hɔt], but the more natural pronunciation is [eg'zeil, eg'zɔt].

I

473. On *i* as a symbol for non-syllabic *j*, see 346.

J

474. *J* = [dž]:
jar, jug, just, etc.
hallelujah [hælĭ'lujə].

K

475. *K* is pronounced [k]:
keel, kind, week, ask, twinkle, etc.
Initial *kn-* is [n]:
kneel, knight, knob, knowledge, etc.
acknowledge [ək'nolĭdž]; ski [ši, ski].

476. As *kn-* suggests [n] to an English reader, the Scandinavian name *Knut* is, or was, frequently spelt *Canute*. so as to suggest [kənut] to English readers. See 114.

L

477. The symbol *l* represents syllabic [l]:

1. words ending in a consonant + weak-stressed *-le, -el, -ol*; sometimes in a consonant + weak-stressed *il*:
idle, able, little, mantel-piece, gambol, etc.; civil, evil, etc.

2. in derivations from words with syllabic *l*:
gambolling [gæmbəlĭŋ] but also [gæmb-l-ĭŋ], with syllabic l, clearly different from [gæmblĭŋ] *gambling*.
Similarly we may hear syllabic *l* in *fiddler, fiddling*,

fizzling, *fondling*, *saddling*, *meddler* (not in *medlar*), etc.; in *medallist* the medial syllable is syllabic *l* or [əl].

We have one word with syllabic *l* in a strong-stressed syllable: [tšldrən] *children*; and occasionally in [mjlk] *milk*, more commonly pronounced [mɪlk]; see 143.

See also 352 f.

478. Apart from the cases treated in 477, *l* usually represents non-syllabic [l]:

long, silly, tell, etc.

479. The group *ll* stands for [lj] in:

carillon [kærɪljən] [1]).
cotillon [kŏutɪljən] [2]).
surveillance [səə′veiljəns, səə′veiləns].

Silent l **480.** *L* is silent:

1. in the *final* combinations *-alf*, *-alve*, *-alk*, *-alm*:

calf, to halve, walk, calm, etc.

Note halfpenny [heipənɪ̆].

2. in the following words:

almond [ɑmənd]	folk	could
colonel [kəənəl]	yolk	should
salmon [sæmən]	holm [3])	would

Note also:

falcon [fɔkən, fɔlkən]	salve [sælv] [5])
golf [golf, gof]	solder [soldər, sodər]
malkin [mɔkɪ̆n, mɔlkɪ̆n] [4])	

1) A set of bells that can be rung either by hand or mechanically.
2) Also spelt *cotillion*.
3) [houm] islet, esp. in river, or near mainland; evergreen oak, ilex.
4) untidy woman; mop for sweeping an oven.
5) To save a ship.

M

481. The symbol *m* represents syllabic [m] in words ending in a non-syllabic sound + *m*:

chasm, chism, prism, socialism, rhythm, film, etc.

Also in fathom, etc. Compare **146**.

482. Apart from the case mentioned in 481, *m* represents a non-syllabic [m]:

mat, summer, tame, rim, autumn, etc.

483. *M* is silent in *mnemonics* [ni'monĭks] 'art of assisting the memory by certain rules'.

Compter, comptroll are unusual antiquarian spellings for *counter, control.*

N

484. The symbol *n* represents syllabic [n] in words ending in a consonant + [n], spelt *en, on*:

fasten [fɑsn], mutton [mʌtn], lesson [lesn], etc.

Final *n* is not syllabic after another nasal:

woman [wumən].

Neither is it syllabic after a vowellike + stop:

London [lʌndən].

We also have syllabic or non-syllabic *n* in such derivatives as *gardener, gardening, gladdening*, etc.; see **477**.

See also 352 f. Note syllabic *n* in *didn't, couldn't*, etc.

485. Apart from the cases mentioned in 484, *n* is generally non-syllabic:

no, manner, ten, pain, etc.

Sometimes two pronunciations are heard:

certain may be [səətn] with a syllabic *n*, but occasionally [səətən] with a non-syllabic *n*.

Note that the word is disyllabic in either case.

Stressed n **486.** In stressed syllables *n* = [ŋ] before [k]: thank, anchor, conch, tranquil, vanquish, syncope.

1. handkerchief [hæŋkətšĭf], anxious [æŋ(k)šəs], anxiety [æŋ(g)′zaiətĭ].

2. See 494.

Stressed n in Compounds and Derivatives **487.** In compounds the first *stressed* element usually retains its original [n]: pan-cake [pæn-keik], pin-cushion, etc.

Also in derivations with the *stressed* prefixes *in-*, *con-*, *non-*: income [ìnkʌm]; concave, concord n., concourse, concrete; non-conformist, non-commissioned [1]), non-collegiate, etc.

Unstressed n **488.** In *initial unstressed* syllables *n* is usually pronounced [n] before [k]:

conclude, encamp, enclitic, encourage, incorrect, increase, etc.

melancholy [meleŋkəlĭ, meləŋkəlĭ].

carbuncle [kɑbʌŋkl] [2]).

489. In words like *pan-cake*, *pin-cushion* [n] has been preserved contrary to the natural tendency of assimilating it to *k*. This is evidently due to the speaker's consciousness of the elements of the compound word. In the same way [n] is preserved in words like *income*, *concord*, *concourse*, *concrete*, *non-conformist*, etc. because *in-*, *con-*, *non-* are more or less independent elements of the word (compare *outcome*, *discord*, *discourse*, *discrete*, *nonfulfilment*, etc.). But we invariably hear [ŋ] in *conquer*, *conquest;* for there are no similar words ending in *-quer*, *-quest* that are felt to be related [3]).

It should be distinctly understood, however, that in all the

---

1) non-commissioned officer: officer below the rank of second lieutenant (Dutch *onderofficier*).

2) red precious stone; pimple on nose or face.

3) *Conquest* differs too much in meaning from *inquest* for the two words to be naturally connected by an ordinary speaker.

cases mentioned (except in compounds) in the two preceding sections. [ŋ] may be heard at any time from speakers of educated English.

Silent n **490.** The final group *-mn* is pronounced [m]: autumn, column, damn, solemn, etc.

491. Connected words do not retain the pronunciation of the stem:

damnation [dæm′neišən], autumnal [ɔ′tʌmnəl], solemnity [səlemnĭtĭ], etc.

But damned, damning, solemnly, etc. are pronounced [dæmd, dæmĭŋ, soləmlĭ], see 296.

Kiln [kĭl, kĭln][1]) is the only case of *l* with a find syllabic *n*.

Ng

ng = [ŋ] **492.** *Ng* is a digraph representing [ŋ] when it is final:

sing, bang, long, young, etc.

For *tongue*, *harangue*, *meringue*, see 467.

493. In derivations [ŋ] remains according to 296:

thou singest [sĭŋĭst]	longish [loŋĭš]
singing [sĭŋĭŋ]	springy [sprĭŋĭ]
singer [sĭŋər]	etc.

Except the degrees of comparison of *long*, *strong*, and *young*, which have [ŋg]:

[loŋgər, loŋgĭst] longer, longest, etc.

ng = [ŋg] **494.** Apart from the case mentioned in 493, medial *ng* in *stressed* syllables is no digraph, but represents [ŋg]:

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1) furnace, oven; esp. ***lime-kiln***; ***brick-kiln***.

finger, anger, single, mongrel [mʌŋgrəl][1]), mangrove [mæŋgrouv][2]), hangar [hæŋgər][3]], etc.

Also [koŋ] in words with the *stressed* prefix *con-*: congregate, congress, congruent, etc.

See 487 f.

1. clangor [klæŋgər, klæŋər][4]), ingot [iŋgət][5]); longitude [londžĭtjud].

2. On final *-nge* see 457.

ng = [ŋg] **495.** In *initial unstressed* syllables *n* before *g* usually represents [n]:

engage, conglomerate [kən′gloməreit], *congratulate* [kən′grætjüleit], *congruity* [kon-, kən′gruĭtĭ]; cp. *congruent* and *congruous* with *stressed* [koŋg-].

1. Contrary to the above rule we sometimes find unstressed [koŋ] in derivations from words with stressed [koŋ]:

congregation [koŋgrĭ′geišən] from *congregate* [koŋgrĭgeit].

congressional [koŋ′grešənəl] from *congress* [koŋgres].

2. *Martingale* [mɑtĭŋgeil][6]) with *ng* in a medial syllable.

3. In the pronunciation of many *n* = [ŋ] also in unstressed initial syllables. See 489.

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1) See p. 157, footnote 5.

2) a tropical tree or shrub.

3) shed for housing æroplanes.

4) succession, prevalence, of clanging noises (esp. of trumpets, arms, and other metallic noises).

5) mass (usually oblong) of cast metal, esp. of gold, silver, or steel.

6) Strap, or set of straps, fastened at one end to nose-band, at other end to girth, of horse, to prevent rearing, etc.

P

496. We have silent *p* in the *initial* groups *pn-*, *ps-*, *pt-*:
pneumatics |nju'mætiks|, pneumonia |nju'mouniə| [1]), psalm |sɑm|, psychology |sai'kolədži|, ptarmigan |tɑmigən| [2]), etc.

Also in corps |kɔər|, coup |ku|, cupboard |kʌbəd|, raspberry |rɑzbəri|, receipt |risit|.

See 150.

Ph

497. The digraph *ph* represents the sound |f|:
phantom, pheasant, phonetics, phlox, telegraph, etc.
Note *sapphire* [sæfaiər].

1. nephew [nevju], Stephen [stivən].

2. Either |fþ| or |pþ| in *diphthong*, *triphthong*, *naphtha* |dif-, dip-, trif-, trip-þoŋ, næfþə, næpþə|.

The pronunciation |pþ| is avoided by careful speakers; it is the result of dissimilation.

Silent ph **498.** *Ph* is silent in:
phthisis [þaisis] [3]), and its derivatives (phthisic, etc.); also in apophthegm [æpəþem] [4]).

See 150.

Qu

qu = [kw] **499.** *Qu* usually represents |kw|:
quack, quality, quarry, queen, quite, quotient, quest, frequent v., conquest, acquaintance, banquet, etc.

qu = [k] **500.** Before *final e* and before *weak-stressed* |ə| *qu* is usually a digraph, and stands for |k|:
antique, barque [5]),

1) inflammation of the lungs.
2) Dutch: *sneeuwhoen*.
3) consumption of the lungs.
4) terse saying, pithy maxim.
5) Also spelt *bark*: a three-masted vessel.

critique [1]), masque, oblique [2]), pique; exchequer [eks'tšekər] [3]), conquer, etc.

But [kw] in frequent adj. [frikwənt].

Hence we have the following pairs:

conquer [koŋkər]) but conquest [koŋkwĭst].
conqueror [koŋkərər])

liquor [lĭkər]) but liquid [lĭkwĭd].
liquorice [lĭkərĭs] [4]))

antique [æn'tik] but antiquity [æn'tĭkwĭtĭ].

501. Note that *qu* in also pronounced [k] in:

1. coquette [kŏuket], coquetry [koukətrĭ], etiquette [etĭket], liqueur [lĭkəər], marquee [mɑ'ki] [5]), mosquito [mos'kitŏu], palanquin [pælən'kin] [6]), piquet [pi'ket, pĭkət] [7]), quay [ki].

Harlequin [hɑlĭkĭn, hɑlĭkwĭn].

For [mæněkĭn] [8]) we find the spellings *mannequin, mannikin.*

2. quoif [9]), quoin [10]), quoit [11]).

We also find the phonetic spellings *coif, coin, coit.*

R

r = [r] **502.** Before a vowel-sound in the same word or in a word following without a pause *r* is usually [r]:

1) See p. 154.

2) See p. 154.

3) royal or national treasury.

4) Dutch: *zoethout.*

5) a large tent, as an officer's field tent, or one used at a public entertainment.

6) Also spelt *palankeen*: a covered vehicle containing couch shut in by curtains, and carried on men's shoulders, used in the East.

7) a game at cards for two people with a pack of 32 cards.

8) a little man; an artist's model (of wood or wax); a living model (to show dresses on, as in a shop).

9) close cap, covering top, back, and sides of the head.

10) external angle of building.

11) heavy flattish sharp-edged iron ring thrown to encircle an iron peg (in the game of quoits).

red, rose, right, here he is [hiər ĭ ìz], here and there [hiər ən ðɛə], far and near [fɑr ən niə], etc.

See also 354.

503. [r] is also heard before a non-syllabic [j]:

glorious [gloriəs, glorjəs].

period [piəriəd, piərjəd].

504. In familiar English some words that have no *r* in their spelling are pronounced with [r] before a following vowel. This is especially the case with words ending in [ə], such as *idea*, *soda*:

idea of [ai'diər əv]

soda and milk ['soudərən'mìlk].

In vulgar English this insertion of [r] is still more common, especially because it has more words in [-ə]: thus words in *-ow* like *window* [windöu, windŏu] are pronounced [wində] in vulgar English. As this insertion of [r] is contrary to the spelling it is, of course, considered incorrect, and should never be imitated by foreign speakers.

Silent r **505.** In all other cases *r* is silent:

far, he is here [hi ìz hiə], more, sure; arm, heard, ford, feared, etc.

For the influence of *r* on preceding vowels, see 325 ff. [1])

506. Before vowels a final *r* is often silent:

1. when the vowel of the last syllable is preceded by [r]: [ði empərə əv dżəəmənĭ] the emperor of Germany; [ðə terə əv ĭz neim] the terror of his name; [ə ro əv lɑftə] a roar of laughter; [niərə ən niərə] nearer and nearer; [ðɛərə ət list

1) Sometimes it is said that *r* represents the vowel [ə] in such words as *here* [hiə]. No practical purpose seems to be served by stating the influence of *r* on the preceding vowels in this way.

for əv ðəm] there are at least four of them[1]); [tŭ enĭ feivərə əv ləəniŋ] to any favourer of learning[2]).

2. when a pause is permissible between the two words, even though no pause is actually made:

[hĭ oupənd ðə dɔ ənd wɔkt ìn] he opened the door and walked in[3]).

S

Initial s **507.** Initial *s* is invariably pronounced [s]: saddle, soldier, soot, smell, sky, sling, supreme, etc.

Also if the word forms the second element of a compound: seasick, seaside, myself, inside, grandson.

On words with initial *ab-*, *ob-*, *pre-*, *re-*, etc., see 512.

Note *sugar*, *sure* [šùgər, šuər] and its derivatives: *assure*, etc.

Final s, ss **508.** Final *s* and *ss* are regularly pronounced [s]: gas, glorious; glass, success, etc.

1. *s* = [z]

a. in the possessive pronouns and in the adverbs:

his, ours, yours, etc.; besides, always, forwards, towards, etc.

Note *its* [its].

b. in the ending *-es* [iz] of classical nouns:

series, species, bases (plural of basis), etc.

c. in as, has, is, was, lens, divers, news, avoir dupois [ævədə′pɔiz].

For final *s* = [z] in proper names, see Second Wordlist.

1) Jones, Outline, p. 48.
2) Wyld, Teaching of Reading, p. 84.
3) Jones, Outline, p. 48.

509. Inflectional *s* does not follow the general rule. Although this really belongs to Accidence it may be useful to give the rules here. We pronounce:

a. [ĭz] after sibilants, i. e. after [s, z, š, ž]:

boxes, faces, villages; Charles's [tšɑlzĭz], Dickens's [dìkənzĭz]; he wishes, etc.

b. [z] after the other voiced sounds:

days, flies, hands; a swallow's nest, a stone's throw; he lies, runs, boards.

c. [s] after the other breathed sounds:

cats, fits, backs; a ship's crew, to his heart's content; he walks, writes, etc.

510. Final *s* is felt to be inflectional, hence [z], in the following words that have the same form for the singular and plural:

alms, means, summons, hustings [1]).

Also in the collective nouns *eaves* [2]), *pyjamas*.

Medial s **511.** Medial single *s* is pronounced either [s] or [z]. It is impossible to present the division of the words with [s] from those with [z] in a few rules, so that the student must rely on his memory here more than anywhere else.

Medial s = [s] **512.** Medial *s* in words with initial *ab-*, *be-*, *de-*, *dis-*, *mis-*, *ob-*, *pre-*, *pro-*, *re-*, *trans-*, *in-*, *un-*, is usually [s]:

absent	absurd	beset	desultory [4])
absolute	beside	desolate	disable
absolution	beseech	desiderate [3])	disagree

1) Platform for speaker to address a public meeting.

2) Overhanging edge of roof or thatch.

3) to feel to be missing, to regret the absence of.

4) [desʌltərĭ] skipping from one subject to another, unmethodical.

dishonest	obscure	prosody	transgress
disgrace	obsolete	re-seat	translate
dismay	presage	re-set	unsatisfactory
mislay	presuppose	transitive	etc.
misdemeanour	prosecute	transitory	

1. Either [s] or [z] in *absolve, absorb.*

2. [z] in *desert* [dĭzəət] v. and as a noun: 'merit'; *desert* [dezət] n. 'waste place'; *deserve, design, desire.* Either [s] or [z] in *designate* [1]), *desist* [2]).

3. [z] in *disaster* (hence in *disastrous*), *disease, dissolve.*

In many other words *dis* is pronounced [dĭz] before voiced sounds, but [dĭs] is in all cases at least equally correct. For [dìzməl] *dismal,* see 514.

4. [z] in *observe* and its derivatives: *observation,* etc.

5. [z] in the following words and their derivatives: present [prĭzent] v., present [prezənt] n., adj., preserve, preside, presume (also presumption, etc.).

6. [z] before vowels, in words with the prefix *re-*, if the word is no more felt as a derivative:

resound 'to send back sound, to re-echo', resign [rĭzain] 'to give up' (hence in resignation [rezĭg'neišən]), resemble, reserve, result, etc.

But note [s] in *research* n., *resource.*

7. *Trans-* is usually [trɑnz] before vowels:

transact, transalpine, etc.

transition [trɑn'sìžən, trɑn'zìšən].

513. We have [s]

1. before the endings *-ary, -ory, -ity, -ive,* and in the ending *-some*:

1) to specify, to appoint to an office; also as an adj. after the noun, as in *bishop designate*: appointed to the office but not yet installed.

2) to cease (from doing a thing).

adversary	pomposity	illusive	expansive
illusory	persuasive	abusive	wearisome
generosity	evasive	decisive	wholesome

Note *advisory* [æd'vaizərĭ].

2. in the endings *-sis*, *-sy*, *-som* preceded by a weak-stressed syllable:

analysis, synthesis; heresy, jealousy, to prophesy [profisai]; garrison.

1. venison [venzn].
benison [benĭzn, benĭsn][1]).
orison [orĭzn, orĭsn][2]).

3. before silent *t*:

whistle, hasten.

But *mistletoe* [mìzltou, mìsltou].

sm, ms **514.** The letter *s* stands for [z] before or after *m*: chasm, prism, kinsman; clumsy, flimsy, etc.

But [s] in *Thomson*, *himself*, *gasmeter*, etc. according to 507 f., and in *dismantle*, *dismay*, etc., according to 512.

Either [s] or [z] in *talisman*; [s] only in *jasmine*.

Final -se **515.** For some words in *-se* it it possible to formulate rules.

Final *-se* represents [s] in adjectives:

base, adverse, dense, loose, tense, precise, morose, grandiose, jacose.

But *s* = [z] in *wise*, and in the adjectives formed with the *ending -ese*:

journalese[3]), Chinese, etc.

But *obese* [öubis]; for in this case we have no derivative with the ending *-ese*.

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1) (archaic) blessing.
2) (archaic) prayer.
3) newspaper-English.

516. No rule can be given for [s] in:

anise [1]	decrease	lease	purchase
base n.	dose	to loose	purpose
case	else	louse	purse [2]
cease	erase	nurse	recluse [3]
chase	goose	paradise	release
concise	geese	porpoise	rinse
course	grouse	to practise	sense
crease	horse	promise	tense n.
decease	increase	pulse	valise [4]

Note that nearly all the French loanwords in this list have either breathed [s] or a silent *s* in French.

517. The following words are pronounced with [z] as verbs, with [s] as nouns or adjectives:

abuse, use, diffuse, excuse, house, mouse, premise [premĭs] n., [prĭmaiz] v. [5], refuse [refŭs] n., [rĭfjuz] v.

1. [klous] *close* adj., adv., and as a noun when meaning the space round a cathedral;

[klouz] *close* v., and as a noun = end.

2. *grease* [gris] n., [griz, gris] v.

Also [s] or [z] in *greasy*.

4. *goose, geese* [gus, gis], but *gooseberry* [gùzbərĭ].

518. The following words are pronounced with [z]:

advertise	chastise	compromise	disclose
advise	cheese	cruise	ease [6]
applause	choose	despise	exercise
apprise	cleanse	devise	lose
cause	comprise	diagnose	muse

1) [ænĭs].
2) Also in *pursey* 'purse-proud; puckered' (296).
3) [rĭklus].
4) [vəlis].
5) See 271, note 2.
6) Also in *easy* (296).

noise [1])	please	surmise	usage
nose	praise	surprise	usance [2])
pause	raise	tease	vase
phase	rise	these	
phrase	rouse	those	

The verb *to parse* is [pɑz, pɑs].

519. For the cases of medial *s* not covered by the rules in the preceding sections it is impossible to give any rule at all.

[z] is pronounced in:

bosom	miser	peasant	reason
busy	miserable	pheasant	season
closet [3])	museum	pleasant	thousand
cousin	muslin	poison	visit
daisy	musician	prison	wisdom
gosling	palsy	quinsy [6])	etc.
grisly [4])	pansy [5])	raisin	

Note that nearly all the French loanwords in 518 f. have [z] in French too.

520. [s] is pronounced in:

arsenal	basin	bison [7])	counsel
balsam	basis	chrysalis [8])	crisis

1) Also in *noisy* (296).

2) time allowed for payment of foreign bills of exchange.

3) small room, esp. for private interviews, or for study.

4) causing horror, or terror, or superstitious fear. Identical in sound with *grizzly*: grey, greyish (e. g. grizzly bear).

5) Dutch: *viooltje*.

6) inflammation of the throat.

7) [baisn].

8) [krìsəlïs] form taken by insect in the torpid stage between larva (caterpillar, etc.) and imago (butterfly, etc.); Dutch *pop*.

crusade [1])	morsel	philosophy [12])	subside [16])
dysentery [2])	nuisance [7])	phthisis [13])	thesis [17])
episode [3])	oasis [8])	poesy [14])	tinsel [18])
insect [4])	obeisance [9])	proselyte [15])	universal [19])
jealousy [5])	palisade [10])	ransom	etc.
loosen [6])	parasol [11])	sausage	
mason	person	sensible	

Medial ss **521.** Medial *ss* generally represents [s]:
dissent, dissipate, dissolution, assassinate [æ′sæsĭneit], etc.
[z] in dessert [dəzəət], dissolve, hussar, hussy [20]), possess [po′zes], scissors.

Medial [s] + [jə, jŭ] **522.** Medial [s], spelt *s* (after a consonant), or *ss* (after a vowel), if followed by a *weak-stressed* [-jə, -jŭ], becomes [šə, šu]:
dimension, transient; accession, mission, magnesia, pressure; sensual, tissue, etc.
Some speakers use [sj] in some words, as in *issue, tissue, sensual*. *Transient* is also pronounced with zj.
See also 440, 525, 548.

Medial [z] + [jə, jŭ] **523.** Medial [z], spelt with an *s*, followed by a weak-stressed [jə, jŭ], becomes [žə, žŭ]:
allusion, decision, hosier, treasure; visual, etc.

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1) [kru′seid] 2) [dĭsəntrĭ]. 3) [epĭsoud].
4) [ĭnsekt]. 5) [dželəsĭ]. 6) [lusn].
7) [njusəns]. 8) [ou′eisĭs].
9) [ŏubeisəns] bow, expressing submission, or respect.
10) [pælĭseid]. 11) [pærəsol]. 12) [fĭlosəfĭ].
13) [þaisĭs]. 14) [pouĭsĭ]. 15) [prosəlait].
16) [sʌb′said] 17) [þisĭs]. 18) Dutch: *klatergoud*.
19) [junĭ′vəəsl].
20) Also spelt *huzzy:* woman of light character; pert girl.

1. In derivatives [zj] remains unchanged:
easy, easier [izĭ, izjər], etc.

2. Compare the following words with a strong syllable after [ĭ, j]:
physiology [fizĭ'olədzĭ].
Asiatic [eisĭ'ætĭk].

Silent s **524.** Silent *s* is written in a number of French loanwords: *aisle*, *isle*, *corps* [1]), *rendez-vous*, *viscount* [2]), *chamois* (see 412), *debris* [3]), *demesne* [4]), *puisne* [5]), *apropos* [6]), *basrelief* [7]).

In imitation of *isle* the *s* has been introduced into the spelling of *island* [ailənd].

Sc

525. When *c* is pronounced [k], i. e. before consonants or *a*, *o*, *u*, the group *sc* represents two consonants; see 438. But before *e*, *i*, *y* it is digraph, occurring in foreign (usually French) words only, with the exception of *scythe* where *c* has been introduced by mistake [8]). The digraph *sc* represents:

1. [s] according to 439:
scene, science, scythe, rescind, disciple, etc.;

2. [š], according to 440:
conscience, etc.

Discern [dĭzəən]; sceptic [skeptĭk]; muscle [mʌsl], corpuscle [kəpʌsl, kɔ'pʌsl] [9]).

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1) [kɔər].

2) [vaikaunt].

3) [debri, deibri] scattered fragments, wreckage.

4) See 311, note 5.

5) [pjunĭ], only used in the legal title *Puisne Judge*.

6) [æprŏu'pou].

7) ['bɑ(s)rĭ'lif].

8) It was supposed to be connected with Latin *scindere;* compare English rescind.

9) Also with [k].

Sch

526. The pronunciation represented by *sch* is nearly always [s] + a sound which may be considered to be symbolized by *ch*. Words with *sch*, therefore, have been treated, together with the other words containing *ch*, in 442, 447 f.

Sh

527. The digraph *sh* represents [š]:
shoe, shepherd, fashion, wash, etc.

528. In some words *sh* is no digraph:
dishonour [dìs′onər], mishap [mìs′hæp], grasshopper [grɑshopər].

T

529. *T* + *weak-stressed* [-jə, -jŭ] usually becomes [tšə, tšŭ]:
nature, century, fortune, actual, punctual; estuary, etc.
But [tj] in aperture, overture, beauteous, piteous.

530. Before syllables with strong or medium stress the assimilation does not usually take place:
mature [mətjuər], gratitude [grætĭtjud], statute [stætjut], etc.

Vowel + ·ti **531.** In words spelt with *ti* preceded by a vowel the sound is:
1. [š] before *weak-stressed* syllables:
nation, station, patient, propitious, partial [1]).
2. [šĭ] before *medium* or *strong-stressed* vowels:
negotiate, propitiate; negotiation, propitiation, otiosity, etc.

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1) But *courtier* [kɔtjər, kɔtšər] with [tj, tš], probably because the connection with *court* is still felt.

Consonant + ti- **532.** If *ti* is preceded by a consonant the sound is:

1. [tš, tj] before weak-stressed syllables:

question |kwestšən, kwestjən|, christian, celestial, frontier [frʌntjər, frʌntšər].

But š in *conscientious* [konši′enšəs].

2. [tï, tj] before strong syllables:

Christianity.

Silent t **533.** *T* is silent in the groups *-sten, -stle:* listen, moisten, Christendom; bustle, nestle, mistletoe, etc. See 124 ff.

Also in such words as *bankruptcy, chestnut, Christmas, waistcoat;* see 244.

In *pestle* the *t* is often sounded: |pestl|; *hostel* is always |hostl|. Also |t| in *Bristol, pistol, crystal* (compare *whistle*).

534. *T* is also silent in the following words:

boatswain [bousən] [1]	depot [depŏu]
bouquet [bùkei]	Matthew [mæþju]
crochet [kroušei] [2]	mortgage [mɔgĭdž]
croquet [kroukĭ]	trait [trei]

and in often, soften.

Also silent *t* in:

billet-doux [′bìlei′du] [3]	cachet [kæšei] [5]
cachalot [kæšəlou] [4]	chalet [šælei] [6]

1) Less often [boutswein], according to the spelling.

2) to knit with a hooked needle; Dutch: *haken.*

3) Note [bilĭt] *billet* 'an official order requiring the person to whom it is adressed to provide board and lodging for the soldier bearing it'; also the verb *to billet.*

4) Also [kæšəlot] 'a kind of whale'.

5) distinguishing mark.

6) Swiss mountain dairy-hut; Swiss peasant's wooden cottage; villa in this style.

gout [gu] [1])
pot-pourri [poupû′ri] [2])
ricochet [rìkŏušei, rĭkŏu′šei] [3])
sachet [sæšei] [4])
sobriquet [soubrĭkei] [5])
surtout [səə′tu] [6])

With the exception of *boatswain, often, soften,* and *Matthew,* all these words are borrowed from French where *t* had, of course, already been lost before the word was introduced into English. For *often, soften* see 124 ff. Loss of t in [bousən] is due to assimilation. The *tth* of *Matthew* is a Greek spelling for double *th;* cf. double *ph* in *sapphire* (497).

Initial th **535.** The digraph *th* represents [þ] when at the beginning of a word:
thank, thistle, thin, etc.

Note [ð] in a number of unstressed words; viz. the pronouns: *this, these, that, those, the, thou, thee, thy, thine, they, them, their, theirs;* and the connected adverbs *there, thither, than, then, thence, though, thus.*

Final th **536.** Final *th* regularly represents [þ]:
bath, death, earth, health, loath, smith, north, south, worth, etc.

1. Final [ð] in *booth, smooth, with, to bequeath.*

Note that *tol(l)booth* [7]) has final [þ] or [ð].

The final consonant of *herewith, therewith* varies according to the stress, e.g. [ðɛəwìð, ðɛə′wìþ]; see 453 on *hereof, thereof;* and compare the note to 535.

Note *notwithstanding* [notwìþ′stændĭŋ], compare *withstand* [wìð′stænd].

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1. liking, zest, taste.
2) Also [pot′pùrĭ] 'mixture of dried petals and spices kept in a jar for its perfume; musical or literary medley'.
3) Also [rìkŏušei] 'skipping of a cannon-ball or a bullet on the water or the ground'.
4) A silk receptacle for handkerchiefs, gloves, etc.
5) Nickname, assumed name.
6) Overcoat.
7) townhall, or town-prison, especially in Scotland.

2. Some words in [þ] have a plural in [ðz], e. g. *bath, path, mouth, oath.*

Some others have either [þs, ðz]; see Handbook II.

3. Note *to bath* [beiþ] 'to wash (children) in a bath', but *to bathe* [beið] 'to take a bath in running water'; *to betroth* [bitrouð, bitroþ, bitrəþ]; *to tooth* [tuþ] [1]), *to froth.*

Medial th **537.** Medial *th* in words of Germanic origin is pronounced [ð]:
father, brother, feather, smithy, swarthy [2]), weather, wether, etc.

538. Final *-the* is voiced [ð]:
blithe, scythe, to bathe, to breathe, to clothe, to loathe, etc.

539. Medial *th* = [þ] in words formed from words with [þ], according to 296:

earthen	faithful	Gothic	nothing
earthly	worthless	pithy	forethought
deathly	healthy	lengthen	afterthought

Note [ð] in *northern, northerly, southern* [3]), *southerly* [4]), *worthy, betrothal* [bitrouðəl].

Both [þ] and [ð] are heard in *loathsome.*

540. In foreign, mostly learned, words medial *th* stands for [þ]:

anthem	apotheosis [6])	atheist [7])	author
antipathy [5])	arithmetic	authentic	authority

1) To develop, or 'cut' teeth.
2) Also [swɔþĭ].
3) [sʌðən].
4) [sʌðəlĭ].
5) [æn'tĭpəþĭ].
6) [æpouþĭ'ousĭs].
7) [eiþĭĭst].

authorize [1]	catholic	mathematics	philanthrophy
aesthetics	ether	misanthrope [2]	sympathy
cathedral	ethics	panther	

Also in

Arthur Bertha Ethel Katherine

Note *rhythm* [rìðm, rìþm], also *rhythmical* [rìð-, riþmĭkəl].

th = [t] **541.** *Th* represents [t] in:

thyme [taim]; posthumous [postjŭməs].

Also [t] in Anthony, Esther, Mathilda, Theresa, Thomas.

In *asthma, isthmus* the digraph *th* represents [t], or it is silent: [æstmə, æsmə; ìstməs, ìsməs]. See 125, 244.

Note also *eighth* [eitþ].

542. *Th* is not a digraph in some compounds: outhouse, lighthouse, anthill, etc.

U

u = [w] **543.** *U* may be a symbol for a vowellike in the groups *gu*, *qu* (see 468, 499 f.).

It also represents [w] in a number of French loanwords, chiefly after *s*:

assuage [3]	cuirass [5]	desuetude [7]	mansuetude [8]
consuetude [4]	cuisine [6]	dissuade	persuade

8) [əþəraiz].
7) [mìsənþroup].
3) [æ'sweidž], to calm, soothe.
4) [konswĭtjud] custom, esp. as having legal force.
5) [kwĭræs, kjŭræs].
6) [kwĭzin] manner or style of cooking.
7) [diswĭtjud] disuse.
8) [mænswĭtjud] gentleness.

persuasion pursuivant [2]) suavity [4])
puissant [1]) suave [3]) suite [5])
See also 432 ff.

V

544. *Sevennight* [senit] for 'week' is obsolete.
Note the forms *e'er, ne'er, e'en* [ɛər, nɛər, in], used in poetry for *ever, never, even.*

W

545. In the initial groups *who-, wr-* the *w* is silent: who, whole, write, wretch, etc.
Also in *awry* [ərai].

546. *W* is pronounced in *whortleberry* [wəətlberĭ] and in the slang verb *to whop* [wop] 'to thrash' (also in *a whopping lie*).
w is also silent in *two, twopence* [tʌpəns], *sword* [sɔd], and in the unstressed syllables of:
answer, boatswain, housewife [hʌzĭf][6]), cockswain, [koksən], gunwale [gʌnəl], toward [təd, tŭ'wɔd].
Also in the endings *-wich* [ĭdž], *-wick* [ĭk] of many place-names, e.g. *Berwick* [berĭk], *Keswick* [kežĭk]; *Norwich* [nɔrĭdž]; see 444.

Wh

547. The digraph *wh* represents the breathed lip-back-consonant of speakers of Northern English, see 201. To speakers of Southern English, however, *wh* is only a different spelling for *w*: both stand for [w], as in *what, wherry,* etc.

1) [pwisənt].
2) [pəəswĭ'vənt] an officer of the College of Arms.
3) [sweiv] bland, soothing, polite.
4) [swævĭti].
5) [swit] set of persons in attendance, retinue; set of things belonging together, especially a suite of rooms.
6) pocket-case for needles, pins, thread, scissors, etc.

X

548. Apart from the case mentioned in 549 f., medial and final *x* invariably represent:

1. [ks]: extra, exercise, except, excite, exodus, fox, etc.

2. [kš], according to 440: luxury, sexual, obnoxious[1]), reflexion, etc.

Either [ks] or [gz] in *exile*, *inexorable*.

549. Before a vowel-symbol representing a *strong-stressed* vowel, *x* generally stands for [gz]:

exact, exaggerate, exhibit, exorbitant, exuberant, luxurious, luxuriant, etc.

550. The result of the rules laid down in the two preceding sections is that connected words differ in their pronunciation, one showing a form with the breathed consonant [ks, kš], the other with the voiced [gz].

Thus we have:

[ks] in exhibition, exhortation, exercise;

[gz] in exhibit, exhort, exert.

[kš] in anxious, luxury;

[gz] in anxiety, luxurious.

551. Sometimes the sound of a word is preserved in its derivatives, contrary to the rules laid down.

Thus [ks] is regularly heard in *tax*, *proximate*, *vex*: hence also in *taxation*, *proximity*, *vexation*, although in these words *x* stands before a *strong*-stressed vowel.

[gz] is regularly heard in *exaggerate*, *examine*: hence also in *exaggeration*, *examination*, although in these words *x* stands before a *medium*- (not a *strong*-)stressed vowel.

552. Through the influence of *luxury*, with [kš], the adjec-

1 Offensive, objectionable.

tives *luxuriant, luxurious* are occasionally pronounced with [kš], instead of the regular [gz], which occurs as well (549). Occasionally [gž] is used.

553. Initial x = [z] in some Greek words:
xylography 'wood-engraving', etc., and in some Greek proper names, e. g. Xerxes [zəəksiz].
See 150.

Y

554. At the beginning of a syllable *y* represents [j].
yes, yield, yard, yon, beyond, lawyer, sawyer[1]), bowyer[2]), etc.

Z

555. *Z* or *zz* represent [z]:
zeal, buzz, etc.
According to 520 the sound is [ž] in *glazier, azure,* etc.

556. Note britz(s)ka [brìtskə][3])
chintz [tšìnts][4])
conversazione [konvəsætsï'ounĭ]
mezzotint [metsŏutìnt][5])
quartz [kwɔts]
rendezvous [rendĭvu]
seltzogene [seltsŏudžin][6])
waltz [wɔlts, wolts].

Symbolic Words

557. Sometimes words are abbreviated in spelling with

1) Man employed in sawing timber.
2) One who makes, or trades in, bows; bowman, archer.
3) 'a kind of open carriage'.
4) Cotton cloth fast-printed with particoloured pattern.
5) Also [medzŏutìnt, mezŏutìnt] a method of engraving; print produced by this.
6) 'apparatus for making soda-water'.

such regularity that the abbreviation must be considered a real word. Thus *Mr.* is never spelt otherwise; *mister* denotes its pronunciation but is always used in a different meaning.

In many cases the dot is not used, so that the outward sign of abbreviation is lost: thus titles, such as *Mr. Dr.* are often spelt without the dot: *Mr J., Dr J.*

558. Some of these symbolic words may be mentioned here:

Mr. [mìstər].
Mrs. [mìsĭz, mìsĭs].
Messrs. [mesəz].
e. g. [for eg′zɑmpl].
i. e. [ðæt ìz].
£ or lb [paund].
£ or llb [paundz].
viz. [neimlĭ], sometimes [vìz].
inst. [ìnstnt] e. g. *on the 14th inst.*
oz. = [aunsĭz].
d. = [penĭ]. 4^{d} = [fɔpəns] fourpence.
v. [vi] 'against' [1]).
16^{mo} [sìks′tinmou] [2]), 32^{mo} [þəətĭ′tumou], etc.

On the use of these words compare the following quotation (Times, Weekly ed., 19/6, 14):

She (i. e. the modern political woman) not only reads Blue-books, but compiles them, sits on Royal Commissions, garnishes her talk with such initials as L. G. B. [3]) and S. D. F. [4]), and takes chambers at Westminster in order to be handy for the House.

---

1) Also full *versus* [vəəsəs].

2) Referring to the number of pages into which every sheet of a book has been folded.

3) i. e. Local Government Board.

4) Social-Democratic Federation.

SPELLING

Simple Words

559. The spelling of simple words is so largely due to historical causes, independently of the phonetic structure of the words in present-day English, that very few general principles can be stated.

Final *-i* and *-u*

560. In stressed syllables final *-i* and *-u* do not occur, a silent *e* being added: *lie, due.*

As the second part of a digraph, and in unstressed syllables, *-y* and *w* are written: *happy, day, law, cow, buy.*

The only exceptions are two foreign words: *taxi* and *rabbi.*

Final Consonants

561. In stressed syllables final |k, s, z, f| are written double: *-ck, -ss, -zz, -ff,* if a checked vowel denoted by a single symbol precedes:

back, sick; toss (but *gas* and *bus*); *buzz*; *puff, tiff.*

Compare *book, seek, public,* etc.

In a number of words we find double final *-bb* and *-dd* in the same case:

ebb (but *cab, rub,* etc.); *add* (but *had, bad, bed,* etc.).

Final [l]

562. Final |l| is spelt *ll* after a single vowel-symbol in words of one syllable:

all, well, will, full, till, etc.

Note *also, always, although, altogether, almost, withal.* Double *l* in *all right.*

Note also *welcome,* but *well-nigh; wilful, skilful.*

563. Final |l| is spelt *l* after two vowel-symbols, and in all words of more than one syllable:

sail, deal; duel, dual; fulfil, compel, expel, control, until, marshal, handful, beautiful, etc.

But *unwell, downfall, recall, befall*, through the influence of the simple words.

564. It may be useful to draw the student's attention to the following spellings, as practised by the most important printing-offices [1]).

ay (*always*)
aye (*yes — 'the ayes have it'*)
bogie (*a truck*)
bogy (*apparition*) [2])
by and by
by-lane
by-law [3])
byname
bypath
by-play
by the by [4])
by-way
canvas (*cloth*)
canvass (*political*)
cheque (*on a bank*)
chequered (*career*)
come-at-able
commonplace
common-sense (*adj.*)
dependant (*noun*)
dependent (*adj.*)
easy chair
envelop (*verb*)
envelope (*noun*)
get-at-able
good-bye
grisly (*terrible*)
grizzly (*grey*)
humorist
humorous
humour
licence (*noun*)
license (*verb*)
practice (*noun*)
practise (*verb*)
premises (*house and p.*)
premiss, premisses (*logic*)
programme
prophecy (*noun*)
prophesy (*verb*)
sergeant (*military*)
serjeant (*law*)
story (*of a house*) [5])

1) F. Howard Collins, Authors' and Printers' Dictionary. Fifth Edition Revised. Humphrey Milford, London.

2) Note *to play against 'bogey'* an expression used in playing golf.

3) Also *bye-law*. 4) Also *by-the-bye*. 5) Also *storey*.

565. Note further:

Ambassador, Embassy	impresario
bacillus	mantel (*-piece*)
carcass, carcase	mantle (*a woman's*)
Carnival	millionaire
check v.	morocco (*binding*)
cotillon, cotillion	persuade
disc, disk	pursue
to embarrass	rhyme, rime
fogy, fogey [1])	toffee, toffy (*a sweet*)
grandfather	vagabond
to harass	wagon, waggon
hard-and-fast rules	whity-brown

INFLECTIONAL OR DERIVATIVE FORMS

566. There is some system in the changes words undergo in their spelling when inflectional or derivative endings and prefixes are added.

Words in silent *e* **567.** All words in silent *e* drop the *e* before inflectional and derivative endings, beginning with a vowel symbol:

fine, finer; live, lived, livest, liveth, living, adorable, desirable, excusable, villages, noble, nobler, etc.

568. Silent *e* is dropped in the adverbs derived from *true, due, whole: truly, duly, wholly.*

Compare *finely,* etc.

Silent *-e* is also dropped in adverbs from adjectives in syllabic *l: noble, nobly.* Such a spelling as *subtely* (a fabric more subtely wrought than any work of conscious art: Dicey, *Law of the Constitution,* p. 3) is quite exceptional.

1) *an old fogey* [fougi] an old-fashioned fellow.

569. Silent *e* is retained before some endings:

1. *-ing*, with verbs ending in *--inge:*
singeing, swingeing.

Also in *eyeing, dyeing, rueing;* usually in *blueing, hoeing* [houĭŋ], *shoeing, canoeing.*

2. *-able* with words ending in *-ce, -ge:*
changeable, manageable, noticeable, serviceable.
Verbs in *-ce, -ge* frequently retain *e* before *-ing: rageing, ageing, rangeing* but not so often as *raging, aging, ranging,* etc.

570. Before the ending *-ment* silent *e* is sometimes retained in words ending in [dž]: *abridgment, abridgement; judgement, judgment.*

571. Unusual words, especially nonce-words, naturally tend to retain the *e:*

> .... and so with infinite delicacy did we avoid all allusion to those ten unhideable years. — Elizabeth in Rügen, p. 95.

Words in *-ee* **572.** Words in *-ee* never take a third *e: see, seest* [si-ĭst], *seer* [si-ər]; *agree, agreed; free, freer, freest.*

> "You are for all the world just like the weest of wee babies", said Peter.

See 586.

Verbs in *-ie* **573.** Verbs in *-ie* change this into *y* before *ing: die, dying.*

Note that *ski* [ši], occasionally [ski], the only verb in *-i,*[1]) spells its present participle (or gerund) *ski-ing:* Ski-ing for Beginners and Mountaineers (title of a book).
The preterite is regularly *skied.*

1) The Oxford Dictionary also gives the spelling *skee.*

Words in consonant-symbol + *y* **574.** Words in a consonant-symbol + *y* change *y* into *i* before all endings; except before *i*, and in the genitive or nouns:

carry, carries, carried; lady, ladies; merry, merrier; merrily; twenty, twentieth; carrier; earthy, earthiness.

But *copy, copyist; lady, lady's.*

Note the irregular spellings *paid, laid* from *pay, lay.*

575. Adverbs formed from monosyllabic adjectives in *-y* are found with both *y* and *i*: *dryly* and *drily*, *gayly* and *gaily*, *slyly* and *slily.*

But always *daily; shyly, greyly, grayly, coyly.*

576. The derivatives of monosyllabic adjectives in consonant + *y* usually retain *y* in combinations with the suffixes *-ness, -ship, -like, -ward(s)*:

shyness; ladyship, secretaryship; city-like, country-like; cityward(s).

Also in *anybody, everybody, juryman,* and other compounds.

Note *holiday* [holĭdei].

577. Familiar words in *-o* preceded by a consonant-symbol take *-es*, both in the third person of the present tense of verbs and in the plural of nouns:

he does, goes; cargoes, heroes, buffaloes.

578. In many foreign nouns we find the spelling *-s*: *bravo, bravos.*

Also in the plurals of *canto, duodecimo, octavo, photo, piano, quarto, solo, soprano, violoncello, zero,* and others.

In some words in *-o* both *-s* and *-es* are found: *mottos, mottoes; salvos, salvoes; torpedoes; tobaccos, tobaccoes,* and others.

579. The endings [ĭz, z, s] are spelt *'s*:

1. in the genitive of nouns.

2. in the plurals of letters and cyphers:

cross your t's, dot your i's, your h's [eitšiz], *three 8's*, etc.

3. in the plurals of words only occasionally used as nouns: *aye's, no's, pro's, con's.*

Also proper names sometimes take *'s*: *the two Henry's.*

We also find the spellings *ayes, noes, pros, cons, the whys and wherefores.*

> I ask you, what sort of people will you meet at the Cogglesbys? Meredith, Harrington ch. 4 p. 33.
>
> The reflections of Paul Prys.

580. The plural of abbreviations and contractions is sometimes spelt *s*, either joined to the word or not:

> The standard of English which prevails among M. P. s.
> Notes and Queries, July 16, 1910.
>
> The volumes treating the mediaeval period, in the safe hands of Dr. Thomas Hodgkin and Profs. Adams, Tout, and Oman, provided an authoritative interpretation of the political problems of those times.
> Athenaeum, October 8, 1910, p. 411/2.

But the plurals of abbreviations are also often indicated by duplication: MSS., LL.D., pp., etc., to be read as [mænjŭskrìpts, doktərəv'lɔz, peidžĭz].

The word [kɔər] *corps* regularly has the plural [kɔz], but the plural is spelt *corps*, just as the singular.

The plural of *pea* [pi] is regularly [piz] *peas*, but the older spelling *pease* has not quite disappeared.

Doubling of final consonant-symbols

581. Final consonant-symbols are doubled before endings beginning with a vowel-symbol if the consonant-symbol is preceded by a single vowel-symbol representing:

1. a stressed vowel:

fit, fitted, fitter, fitting; prefer, preferred, preferring; control, controller, etc.

Compare *wish, wished; heal, healing; thread, threaded; mix, mixing; mow, mowed, mower*, etc.

2. a vowel with strong medium stress: *humbug, humbugged; zigzag, zigzagging; kidnap, kidnapped; handicap, handicapped;* etc.

582. No doubling is found in the plural of nouns: *gases,* (also *rhinoceroses, surpluses,* in an unstressed syllable). But *busses, buses ('buses); fezzes, fezes.*

Neither is doubling found in *transferable* [trɑns'fəərəbl], *inferable* [ìn'fəərəbl] [1]). We find both *forgettable* and *forgetable.*

583. The final symbol is also doubled in unstressed syllables:

1. with words in a single vowel-symbol + *l: travel, travelling, traveller, travelled; cavil, cavilling; duel, duelling; imperil, imperilled; cruel, crueller, cruellest;* etc.

Compare *detailed.* We have single *l* in *(un)paralleled.*

2. with verbs in *-ic: mimic, mimicked,* etc. See 561.

3. in *worship, worshipped,* etc. We usually find single *p* in *gossiping,* etc.; always single *p* in *galloping, developed,* etc.

4. occasionally with verbs in unstressed *-s, -t: combat, combatting,* etc.; *chorus, chorussing,* etc.; *bias, biassed* etc.

Note *ricochet* [rìkŏušei] preterite and past participle *ricochetted* [rìkŏušeid], present participle *ricochetting* [rìkŏušeiiŋ].

It should be added, however, that single *s* and *t* is considered correct by some printers: *bias, biased, biasing; focus, focusing, focused*; also single *t* in the inflected forms of *fidget, combat, pilot, billet, benefit, ballot,* etc.; note also *crochet* [kroušei, krouší], *crocheted* [krouš(e)id] *crocheting* [kroušeiiŋ; *croquet* [kroukĭ], *croqueted* [kroukĭd], *croqueting* [kroukĭiŋ].

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1) Also spelt *inferrible.* See 277.

Words in *-ize* or *-ise* **584.** Most words in [-aiz] are often spelt *-ize* now: *apologize, capsize, familiarize*, etc. But many writers still use *-ise* in these words.

But [aiz] is clearly no suffix and nearly always spelt *-ise* in *advertise, advise, affranchise, chastise, circumcise, comprise, demise, despise, devise, disfranchise, disguise, enterprise, excise, exercise, franchise, improvise, merchandise, supervise, surmise, surprise.*

Note *apprise* 'to inform;' *sacrifice* [sækrĭfaiz, -fais].
apprize 'to appraise;' *suffice* [səfaiz].

Prefix *en-, in-* **585.** In some words the prefix [ìn] is spelt both *en* and *in: to enclose, inclose; to enquire, inquire; to endorse, indorse.*

Treble Symbols **586.** A letter cannot occur three times running. Hence *full, fully; free, freer; agreed*, etc.

In compounds a hyphen may separate three identical symbols:
hill-like, grass-seed.

DIVISION OF WORDS

Words of one syllable

587. Words of one syllable must not be divided: *home, came, hot.*

The ending *-ed* of verbs may be taken separately, however: *walk-ed.*

Words of two or more syllables [1])

588. Words of two or more syllables may be divided, although it is always better to avoid a division.

1) The rules in 588 ff. are usually, but by no means invariably, followed. As the present book had to be printed by compositors whose acquaintance with English is limited, no attempt has been made to adhere strictly to these rules.

Vowel + one consonant-symbol **589.** If a checked vowel is followed by one consonant-symbol one consonant-symbol (including *th, ph, sh, ch*), the consonant closes the first part:

ac-id, per-il, jeal-ous, heath-er.

If the vowel is free the consonant-symbol belongs to the second part:

i-vy, ho-rizon, no-tice, cei-ling, ci-pher, exe-cute.

Vowel + two consonant-symbols **590.** When a vowel is followed by two consonant-symbols that can begin a syllable, a free vowel ends the group:

sta-bling, va-grant, a-cross, de-claim; but usually *dis-tinguish, his-torical*, etc.

Checked vowels must be followed by one consonant-symbol: *troub-ling, pub-lish*, etc.

591. If the two consonant-symbols cannot begin a syllable they are separated:

in-tense, con-ceal, hol-ly, cof-fee, suc-cessor, intel-lectual.

Vowel and three consonant-symbols **592.** When a vowel is followed by three consonant-symbols, one of these, or two, follow the vowel:

sad-dle, heal-thy, sick-ly, in-trude, at-tract.

Prefixes and Suffixes **593.** Prefixes and suffixes are usually separated from the stem, without considering the above rules:

mak-ing, de-cid-ing, thorough-ness, mis-placed, refer-ence, consider-able.

Compounds **594.** Compound words are divided according to their component parts:

book-keeper, inn-keeper, spy-glass, no-thing, else-where.

PUNCTUATION

595. The function of punctuation-marks is to indicate:

1. the pronunciation: pauses and intonation.
2. the grammatical structure of the sentence.

On the whole it may be said that English writers (or printers) make a moderate use of punctuation-marks. The comma and the note of exclamation especially are rare when compared with the Dutch, and still more when compared with the German practice. But it is not necessary to give more than a few notes here on the use of the individual marks of punctuation.

Full Stop

596. The full stop or period is used in abbreviations and contractions, as in B. C. (before Christ), D. D. (Doctor of Divinity), M. S. or MS. (manuscript), Rev. (Reverend), Mr. [mìstər], Dr. [doktər], etc.

On the punctuation of symbolic words see 557.

The full stop is also often (but by no means invariably) used after Roman characters used to denote ordinal numbers: *Edward VII.* or *Edward VII; Chapter I.* or *Chapter I,* etc.

Note of Interrogation

597. The note of interrogation is not used in dependent questions.

Have you finished your work?
He asked me if I had finished my work.

Comma **598.** It may be noted that the comma is freely used between two clauses coordinated by *and*, whenever there is a clear break between them.

As it is, England can only benefit by his example, and of that she never was in greater need. Pilot 22/8, 1903.

But the road slopes down again into an inviting shade, and you hurry on to reach the cool umbrage of the trees where the air strikes cold and refreshing after the sunny climb. Pilot 27/2, 1904.

599. Some adverbial adjuncts, especially those of some length, are usually placed between commas; this is very often done with *however*, *therefore*.

Phineas on his first arrival in London, found a few of his old friends, men who were still delayed by business though the Session was over. He arrived on the tenth of August, which may be considered as the great day of the annual exodus, and he remembered how he, too, in former times had gone to Scotland to shoot grouse. Trollope.

There would have been some outery at this, probably, before a Council of Five (or is it Four, or Three, or Two?) superseded government in England by King, Lords and Commons.

The outward change is, perhaps, not an unmixed gain. Edinb. Rev. Oct. 1903.

It is a subject, too, especially appropriate to the times.

The proposed disestablishment of the State Church of England was, of course, the subject of this diversity of opinion.

They were, therefore, surprised, and but little pleased, when they found that the question was more discussed than any other on the hustings of enthusiastically political boroughs.

600. The comma is used after the parts of an enumeration, including the one preceded by *and;* also after adverbial adjuncts or clauses opening the sentence.

Our greatest poets were our sanest men. Chaucer, Spencer, Shakespeare, Milton, and Wordsworth might have defied even a mad doctor [1]) to prove his worst.

Unfortunately, he did not know a single word of Chinese.

To sum up, the matter is this.

Where your treasure is, there will your heart be also.

601. The comma is sometimes used to introduce a short quotation. For longer quotations the colon is used.

General Wolfe took Quebec, and whilst he was taking it, recorded the fact he would sooner have written Gray's 'Elegy'; and so Carlyle — who panted for action, who hated eloquence, ... who beheld with pride and no ignoble envy the bridge at Auldgarth his mason-father had helped to build half a century before, and then exclaimed, 'A noble craft that of a mason; a good building will last longer than most books — than one book in a million,' .... — spent his life in talking and writing.

602. The comma is not used *before* restrictive relative clauses.

It is requested that all members of Council who are also members of the Land Committee, will assemble in the Council Room.

It is perhaps hardly necessary to add that exceptions occur.

Its aim is purely practical — to help the King's lieges, who wish to become good writers, to avoid common blunders.

A. L. Mayhew, Academy, Nov. 17, 1906.

603. Note the absence of the comma in the following sentences.

He who complains that the old universities reform themselves slowly should first recall that ....

Edinb. Rev. Oct. 1903.

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1) i.e. a doctor for mad people.

It almost seems as if George Eliot would never have written a novel at all had it not been for the quick perception of Lewes. Stephen, George Eliot p. 52.

It should not be forgotten that the natural time for this change will be when the King has asked him to form a cabinet.

Colon **604.** The colon is also used in abbreviations.

Tues: = Tuesday (also Tues.)
Mass: = Massachusetts (also Mass.), etc.

Semicolon **605.** The semicolon represents a longer pause than a comma.

Truth ennobles man; learning adorns him.
To err is human; to forgive, divine.

Dash **606.** The dash is used to mark a pause or break in the sentence.

Reade made little or no money by the success — yet how successful the comedy was can be gathered from the fact that.... Pilot 22/8, 1903.

607. Dashes are also used to enclose a parenthetic clause.

Born in June, 1814 — a date which may be discovered on turning to the penultimate page — he passed....
Pilot 22/8, 1903.

.... written in collaboration — a stormy collaboration — with Tom Taylor. ib.

608. A dash is also used when a name or a number is not mentioned.

Mr. — = [mistə blæŋk], or [mistə sou ən sou].
On the — th of June = [on ðə blæŋkþ əv džun].

Quotation Marks **609.** Quotation marks, also called *inverted commas*, are often used singly for the first quotation; double commas for a quotation within a quotation.

If the physician sees you eat anything that is not good for your body, to keep you from it he cries, 'It is poison!'

If the divine sees you do anything that is not good for your body, to keep you from it he cries. 'It is poison!'

If the divine sees you do anything that is hurtful for your soul, he cries, 'You are lost!'

'Why does not he use the word "poison"?'

The above rule is by no means adhered to by all printing-offices. Many of them use *double* commas for the first quotation.

610. The other punctuation-marks require no special comment. They are:

the note of exclamation: !

the marks of parenthesis: ( )

brackets: [ ].

BIBLIOGRAPHY

General Phonetics

The study of phonetics should be based on a thorough examination of the pronunciation best known to the student, viz. his own. He should compare his own pronunciation with that of others.

There are few books to help Dutch learners in this preliminary study (see *Nieuwe Taalgids* II and VII). For an examination of the Dutch sounds and their synthesis he may take Roorda, *Klankleer* (5e druk, 1919); for a comparison of Dutch and English sounds the present author's *Grammar of Modern Dutch* (London, 1924).

After this preliminary study a student of phonetics should at once turn to books by the leading authorities, leaving aside the numberless elementary books on the subject. The most instructive, after Sweet's *Primer of Phonetics* discussed in this book, will be found to be:

Jespersen *Lehrbuch der Phonetik*, 2e aufl. 1912.
Jespersen *Phonetische Grundfragen*, 1904.
Sievers *Grundzüge der Phonetik*, 5e aufl. 1901.

Jespersen's books are those of an excellent teacher, who can make difficult problems clear to the average student. The book of Sievers requires, but also repays, close study;

it is admirable for its treatment of the synthesis of sounds. The last part is valuable for students of the history of language.

Those who wish to make a more thorough study of phonetics, especially from its phsysiological side, may find a good introduction with full references in Gutzmann, *Physiologie der Stimme und Sprache* (Braunschweig, 1909). A full discussion of the methods and instruments of experimental phoneticians (not of their results) is to be found in Poirot, *Phonetik* (part of the third volume of the *Handbuch der Physiologischen Methodik* edited by R. Tigerstedt (Leipzig, 1911). There is also a little Göschen volume on the subject by Panconcelli-Calzia. The standard works dealing with the results of experimental phonetics are Rousselot, *Principes de Phonétique experimentale* (Paris, 1897—1909) and Scripture, *Elements of Experimental Phonetics* (New York, 1902). Students of language who take up experimental phonetics must inevitably give up the study of language proper: the two cannot be combined. All that a student of language can do is to try and use the *results* of experimental phoneticians.

It is not always understood that the advent of instrumental methods in phonetics has not made the older method of self-observation superfluous. It may be of interest to our readers to hear what an experimentalist of the reputation of Gutzmann says about this. After acknowledging the merits of the work of Sievers, he continues:

"Es ist deshalb für den experimentellen phonetiker unter allen umständen zu empfehlen, dasz er nicht allein sein gehör, sondern auch sein gesicht und getast einer sorgsamen schulung unterwirft. Er wird sich auf diese weise instrumente heranbilden, die in ihrer feinheit wunderbares zu leisten im stande sind und den groszen vorzug besitzen, dasz er sie stets bei sich trägt."

English Phonetics

The following books may be recommended for the study of English sounds:

Sweet *Sounds of English* (1908).
Ripman *Sounds of Spoken English* (1906).
Jones *The Pronunciation of English* (1909).
Jones *Outline of English Phonetics* (1917).

Phonetic Transcriptions

English pronunciation must be studied practically in the first place, i. e. by hearing English and by learning to imitate it. This is the stage for the beginner; but it is a stage a student never outgrows, for it is always necessary for him to study English whenever he has an opportunity of hearing English spoken, and it is always necessary to continue his practice of speaking the language.

For the somewhat advanced student, however, it is possible to learn a great deal from phonetic transcriptions of spoken English, of which there is a good supply. The following may be recommended:

Sweet *Elementarbuch des gesprochenen Englisch*, 3e aufl. 1891.

Sweet *Primer of Spoken English*, 3rd ed. 1906.
Sweet was the pioneer in these transcriptions and none of his successors have been able to surpass, few to equal him.

Soames *Phonetic Reading Lessons*, 3rd ed. 1913.
The pronunciation of Miss S. is less colloquial than Sweet's, and may be recommended for imitation.

Wyld *The Teaching of Reading in Training Colleges*, 1908.

Excellent texts, without any attempt to normalize the pronunciation.

Lloyd *Northern English*, 2nd ed. 1908.

The title shows that a variety of Standard English is reproduced here. A good collection of such variants is the book by

Montgomery *Types of Standard English, and its chief local variants*, 1910.

Ripman *Specimens of English*, 1908.

A companion volume to the same author's *Sounds of Spoken English*. The book is chiefly intended for students whose native language is English. A new edition of the two books in one volume appeared in 1914; it contains many notes on the phonetic transcriptions, and is especially intended for foreigners.

Jones *Phonetic Transcriptions of English Prose*, 1907.

Jones *Phonetic Readings in English*, 1912.

In the last few years the importance of studying the intonation of a language has come to be rated much higher than it used to be. It is especially among the practical teachers of the living language that its necessity has been felt. There are two books that deal with English intonation from a practical point of view[1]).

Klinghard und Klemm *Übungen im englischen Tonfall.* Cöthen. 1920.

H. Palmer *English Intonation, with Systematic Exercises.* Cambridge. 1922.

1) It may be observed that Sweet's phonetic texts always have their intonation marked. And as early as 1909 Jones had published a little book with such texts: *Intonation Curves* (Leipzig).

History of Modern English

The study of the sounds of present English naturally leads to the study of their origins, all the more because the spelling preserves a great deal of the state of things in former centuries. The history of Modern English should only be undertaken, however, by a student who has a practical command of the present language, and a sound if elementary knowledge of Old and Middle English. There is an admirable introduction to the subject in Ekwall's Göschen volume, *Historische Neuenglische Laut- und Formenlehre* (second edition, 1922). The author does not only provide the facts but frequently shows the students how they have been obtained. Professor Wright's *Elementary Historical Modern English Grammar* (Clarendon Press 1924) is also very reliable and systematic, but it rarely gives the arguments for the conclusions reached.

There is a section on the history of sounds in the Modern period in Wyld's *Short History of English* (London, 1914), a book that no student should omit to read and to have at hand for reference. All these books also treat the history of inflections (not syntax).

A complete handbook for the period is to be found in Horn, *Historische Neuenglische Grammatik*, volume I, a new edition of which is forthcoming; also in Jespersen, *A Modern English Grammar*, Part I (Heidelberg, 1909). Both *Sounds* and *Accidence* are treated in Wyld, *History of Modern Colloquial English* (second edition, 1921).

FIRST WORDLIST

Words spelt with final *r* or *re* are generally pronounced with [r] before a vowel following immediately. This [r] has been added in the transcription.

Abbreviations: n. = noun; v. = verb; adj. = adjective; adv. = adverb. The numbers refer to the sections of the book. For the marking of the stress see § 179.

abdomen	æb′doumən
abject	æbdžekt
above	əbʌv
abroad	əbrɔd
abscess	æbsĭs
abscission	æb′sižən
absence	æbsəns
absent adj.	æbsənt
absent v.	æb′sent
absolute	æbsəlut
absolution	æbsə′lušən
absolve	æb′solv, æb′zolv
absorb	æb′sɔb, æb′zɔb
abstract n. adj.	æbstrækt
abstract v.	æbs′trækt
absurd	əbsəəd
abuse n.	əbjus
abuse v.	əbjuz
abyss	əbis
accent n.	æksent
accent v.	æk′sent
access	ækses
acclimatize	æ′klaimətaiz, æklĭmətaiz
accolade	ækŏu′lɑd, -′leid, ækŏuleid
account	əkaunt
accretion	æ′krišən
accuracy	ækjŭrəsĭ
accurate	ækjŭrĭt
acetylene	ə′setĭlin
ache	eik
acknowledge	əknolĭdž
acoustic	əkustĭk, əkaustĭk
acquiesce	ækwĭ′es
acreage	eikərĭdž
acrobat	ækrŏubæt
adage	ædĭdž
address	ədres
adept adj.	ədept, ædept
adept n.	ædept
adieu	ədju
adjacent	ədžeisənt
adjourn	ədžəən

adjunct	ædʒʌŋ(k)t
ado	ədu
adult	ədʌlt, ædʌlt
advent	ædvent, ædvənt
adverb	ædvəəb
adversary	ædvəsəri
advertise	ædvətaiz
advertisement	æd'vəətizmənt, -tis-
advice n.	æd'vais
advise v.	æd'vaiz
aerated (bread)	eiəreitid, ɛəreitid
aerial	ei'eriəl, ei'iəriəl
aerie	ɛəri, iəri
aerolite	eiərŏulait, ɛərŏulait
aerolith	eiərŏuliþ, ɛərŏuliþ
aeronaut	eiərŏunɔt, ɛərŏunɔt
aeroplane	ɛərŏuplein
aesthetics	is-, es-'þetiks
affix n.	æfiks
affix v.	æ'fiks
affront	əfrʌnt
again(st)	əgein(st), əgen(st)
aged	eidžd, eidžid; 342
agriculture	ægrikʌltšər
ague	eigjŭ
aisle	ail
albatros	ælbətros
albeit	ɔl'biit, ɔlbiit
alcohol	ælkəhol
alcove	ælkouv
alexandrine	ælig'zɑndrain, -zæn-
algebra	ældžibrə
alibi	ælibai
alienate	eiljəneit
alkali	ælkəlai, ælkəlai
allege	əledž
allegiance	əlidžəns
alliance	əlaiəns
allow	əlau
ally n., v.	əlai
almanac	ɔl-, ælmənæk
almond	ɑmənd
almost	ɔlmŏust
alpaca	æl'pækə
alphabet	ælfəbet
also	ɔlsŏu
alternate adj.	ɔl'təənit
alternate v.	ɔltəneit
although	ɔl'ðou
altitude	æltitjud
alto	ɑltŏu, æltŏu
always	ɔlwiz
amateur	æmə'təər, æmətəər, æmətjuər
ambiguity	æmbi'gjuiti
amenity	əminiti
among(st)	əmʌŋ(st)
anamorphosis	ænə-'məfəsis, -mɔ'fousis
analyse	ænəlaiz
analysis	ənælisis
anap(a)est	ænə-pist, -pest
anathema	ənæþimə
ancestral	ænsestrəl, æn-'sestrəl
anchor	æŋkər
anchovy	æn'tšouvi, æntšəvi
ancient	einšənt
anemone	əneməni
angel	eindžəl
angelic	æn'dželik
anger	æŋgər
animalcule	æni'mælkjul

annihilation	ənaiĭ'leišən
answer	ɑnsər
antipodes	æn'tìpədiz
antique	æn'tik
antiquity	æn'tìkwĭtĭ
anxiety	æŋ(g)'zaiətĭ
anxious	æŋ(k)šəs
any	enĭ
aperture	æpətjər, æpətjuər
apostrophe	ə'postrəfĭ
appal	əpɔl
apparent	ə'pɛərənt, ə'pærənt
appeal	əpil
approve	əpruv
apricot	eiprĭkot
aquatic	əkwætĭk
Arabic	ærəbìk
arbitrary	ɑbĭtrərĭ
arch-	ɑtš-; except in *archangel* ɑ'keindžəl
archaic	ɑ'keĭĭk
archetype	ɑkĭtaip
archi-	ɑkĭ-
archipelago	ɑkĭ'peləgou
architect	ɑkĭtekt
area	ɛəriə
argue	ɑgjŭ
aristocrat	ærĭstŏukræt
aristocratic	ærĭstŏu-, ərìstŏu-'krætĭk
arithmetic	ə'rìþmətìk
armada	ɑ'meidə
arsenic	280, note 2
artificer	ɑ'tìfĭsər
artisan	ɑtĭ'zæn, ɑtĭzæn
ascent	əsent, æ'sent
aspect	æspekt
asphalt	æsfælt, æs'fælt
aspirant	æ'spaiərənt, æspĭrənt
assiduity	æsĭ'djuĭtĭ
-ate	359
attorney	ətəənĭ
attribute v.	ə'trìbjut
attribute n.	ætrĭbjut
august adj.	ɔ'gʌst
automobile	ɔtəmŏu'bil, -'moubil, 'ɔtə-
avalanche	ævəlanš, ævə'lanš
avoirdupois	ævədə'pɔiz
awry	ərai
ay(e) 'ever'	ei
aye 'yes'	ai
baboo	bɑbu, bɑ'bu
bade (pret. of *to bid*)	bæd
bagatelle	bægətel, bægə'tel
balcony	bælkənĭ
ballet	bælei
banal	bænəl, beinəl
banana	bənɑnə
bankruptcy	bæŋkrʌpsĭ
barometer	bərɔmətər
basalt	bæsolt, bəsɔlt
bass	307, notes 1 and 2
bassinet	bæsĭ'net
bathorse } *batman* }	301, note 4
baton	bætən
bear v.	bɛər
beard	biəd
beauteous	bjutjəs
belligerent	be'lìdžərənt
beloved	bĭlʌvd, bĭlʌvĭd; 342

belvedere	belvədiər, belvə'diər
benzine	ben'zin
bequeath	bĭkwiđ
betroth v.	bĭtrouđ
bicycle	baisĭkl
billet	p. 183, note 3
bipartite	bai'pɑtait
biscuit	bìskĭt
bisect	bai'sekt
bison	baisn
bitumen	bìtjŭmən, bĭ'tjumən
blackguard	blægɑd
blancmange	bləmɑnž
blaspheme	blæs'fim
blasphemous	blæsfĭməs
blasphemy	blæsfĭmĭ
blessed	blest, blesĭd; 342
bluchers	blutšəz
bluecoat-boy	blukətbɔi
boatswain	bousn, boutswein
bodega	bədigə
bolster	boulstər
bomb	bom, bʌm
bombard	bom'bɑd
bombast	bombæst
booth	buđ
borough	bʌrə
bosom	bùzm
bother	bođər
boudoir	budwɑr
bouquet	bù'kei
bow	419, 423.
break	breik
breath	breþ
breathe v.	briđ
breathed adj.	breþt
breeches	britšĭz
bridegroom	braidgrum, -grùm
brooch	broutš
brothel	brođl, broþl
brougham	bruəm
build	bìld
bulwark	bùlwəək
bungalow	bʌŋgəlou
buoy	bɔi
bureau	bjuərŏu, bjŭrou
bureaucracy	bjuə'roukrəsĭ
bureaucratic	bjuərŏu'krætĭk
burial	beriəl
bury	berĭ
business	bìznĭs
busy	bìzĭ
butcher	bùtšər
butler	bʌtlər
buy	bai
cachet	kæšei
calculate	kælkjŭleit
caliph	kɑlĭf, keilĭf, kælĭf, kəlif
cambric	keimbrĭk
canal	kənæl
candidate	kændĭdĭt
canoe	kənu
cant	kænt
cantonment	kæn'tun-,kæn'ton-, kæntənmənt
caoutchouc	kautšùk, kutšùk
caravan	kærəvæn, kærə'væn
carbuncle	kɑbʌŋkl
carillon	kærĭljən
carouse	kərauz

cartilage	kɑ'tĭlĭdž
cashier	kəšiər
casino	kəsinŏu
caste	kɑst
casual(ty)	kæžŭəl(tĭ)
catechise	kætəkaiz
catechism	kætəkizm
catholic	kæþəlik
catholicism	kə'þolĭsizm
cauliflower	kolĭflauər
cement	sĭment
centenary	sentənərĭ, sen'tenərĭ, sen'tinərĭ
'cello	tšelŏu
chagrin	šəgrin
chalet	šælei
chalice	tšælĭs
chamber	tšeimbər
chamois	412
champagne	šæm'pein
chancellor	tšɑnsələr
chaos	keios
chap	tšop
chaperon	šæpəroun, šæpəron
charabanc	šærəbæŋ
character	kærĭktər, kærəktər
charade	šərɑd, šəreid
charivari	'šærĭ'vɑrĭ
charlatan	šɑlətæn
charwoman	tšɑ-, tsɛəwùmən
chasm	kæzm
chastise	tšæs'taiz
chastisement	tšæstĭzment
chauffeur	šoufəər
chemical	kemĭkl
chemist	kemĭst
chestnut	tšesnʌt
chivalric	(t)šĭvəlrĭk, (t)šĭ-'vælrĭk
chivalrous	(t)šĭvəlrəs
chivalry	(t)šĭvəlrĭ
choir	kwaiər
choleric	kolərĭk
chord	kɔd
christendom	krĭsndəm
Christian	krĭstjən
Christmas	krĭsməs
chronological	kronə'lodžĭkl
chronology	krŏunolədžĭ
cinema	sĭnəmə
cinque	sĭŋk
circuit	səəkĭt
circuitous	səə'kju-ĭtəs
clandestine	klæn'destĭn
cleanly, adj.	klenlĭ
cleanly, adv.	klinlĭ
cleanse, v.	klenz
clematis	klemətĭs, kləmeitĭs
clerestor(e)y	kliəstərĭ
clerk	klɑk
client	klaiənt
climb	klaim
clique	klik
close	517
closure	kloužər
cloth	kloþ
clothes	klouðz
coalesce	kouə'les
cocaine	'koukeiain
cochineal	kotšĭnil
coffee	kofĭ
cognac	kounjæk, konjæk
cognizance	konĭzəns
cognizant	konĭzənt

collapse n. v.	ko'læps
collect n.	kolekt
collect v.	ko'lekt
colloquial	ko'loukwiəl
colonel	kəənəl
comb	koum
combat	kombət
combatant	kombətənt
comely	kʌmlĭ
comfort	kʌmfət
comfrey	kʌmfrĭ, komfrĭ
commandant	komən'dɑnt, -'dænt
commemorate	kə'meməreit
comment n. v.	koment
commerce	komɘəs
committee	279, 1
commune n.	komjun
commune v.	kəmjun
compact n.	kompækt
compact adj.	kəm'pækt
comparison	kəmpærĭsn
compass	kʌmpəs
complaisance	komplei'zæns, kom'pleizəns
complaisant	komplei'zænt
compose	kəmpouz
composition	kompə'zĭšn
compost	kompoust
compound n.	kompaund
compound v.	kəm'paund
compress n.	kompres
compress v.	kəmpres
comrade	komreid, -rĭd
concert n.	konsəət
concert v.	kənsəət
conch	koŋk
conclave	konkleiv, koŋkleiv
concord	koŋkɔd
concourse	koŋkɔs
concrete n. adj.	koŋkrit, konkrit
condolence	kəndouləns
conduct n.	kondʌkt
conduct v.	kəndʌkt
conduit	kʌndĭt, kondĭt
confidant(e)	konfĭ'dænt
confine n.	konfain
confine v.	kənfain
conflict n.	konflĭkt
conflict v.	kənflĭkt
confront	kənfrʌnt
confuse	kənfjuz
conglomerate	kən'gloməreit
congratulate	kən'grætjŭleit
congregate	koŋgrĭgeit
congregation	koŋgrĭ'geišən
congress	koŋgres
congruent	koŋgruənt
congruity	kon-, kən- 'gruĭtĭ
congruous	koŋgruəs
conjure 'to juggle'	kʌndžər
conjure 'to beg'	kəndžuər
connoisseur	konĭ'səər, konĭšuər
conquer	koŋkər
conqueror	koŋkərər
conquest	koŋkwĭst
conscience	konšəns
conscientious	konši'enšəs
conscious	konšəs
consecutive	kənsekjŭtĭv
conserve n.	konsəəv
conserve v.	kənsəəv
console n.	konsoul
console v.	kənsoul

Consols kənsolz, konsolz
consonant konsənənt
consort n. konsɔt
consort v. kənsɔt
conspirator kənspìrətər
constable kʌnstəbl
constabulary kənstæbjŭlərĭ
construe konstru, kənstru
consul konsəl
consummate adj. kənsʌmĭt, konsʌmĭt
consummate v. kən'sʌmeit, konsʌmeit
contact kontækt
contemplate kontəmpleit
contents kontents, kəntents
contest n. kontest
contest v. kəntɔst
context kontekst
continuant kəntìnjŭənt
contour kontuər
contract n. kontrækt
contract v. kəntrækt
contrast n. kontrɑst
contrast v. kəntrɑst
convent konvənt
converse n. adj. konvəəs
converse v. kənvəəs
convert n. konvəət
convert v. kənvəət
convict n. konvĭkt
convict v. kənvìkt
convoy n. konvɔi
convoy v. kənvɔi
cooperate kou'opəreit
coquetry koukətrĭ
coquette kŏuket
corollary kərolərĭ
corps kɔər
correct kərekt
correction kərekšən
costume kostjum, kos'tjum
coterie koutərĭ
cotillon kŏutĭljən
cough kof
counterfeit kauntə-fit, -fĭt
court kɔt
courteous kɔtšəs, kətšəs, kɔtjəs, kəətjəs
courtesy kɔtəsĭ, kəətəsĭ
courtier kɔtjər, kɔtšər
covenant kʌvənənt
covert kʌvət
covet kʌvĭt
covey kʌvĭ
cozen kʌzn
cravat krəvæt
criticize krìtĭsaiz
crochet kroušei
croquet kroukĭ
cruel kruəl, kruĭl
cuirass kwĭræs, kjŭræs
cuisine kwĭzin
cupboard kʌbəd
cushion kùšən
cyclone saikloun
cylinder sìlĭndər
cynosure sai-, sìnəšuər
dahlia deiliə
dais deiĭs
dandelion dændĭlaiən
debris debri
decadence dekədens
decorous dekərəs, dĭkɔrəs

deictic	daiktĭk
deluge	deljudž
demonstrate	demənstreit
denominator	dĭ′nomĭneitər
depot	de-, dipŏu
desert 'waste place' n.	dezəət
desert 'merit' n.	dĭzəət
desert v.	dĭzəət
deserve	dĭzəəv
design	dĭzain
designate v.	desĭgneit, dezĭgneit
designate adj.	desĭgnĭt, dezĭgnĭt
desist	dĭsĭst, dĭzĭst
dessert	dəzəət
desultory	desʌltərĭ
detail n.	diteil; 271, n. 1
diameter	dai′ɐmətər
diarrhœa	daiə′riə
dictate v.	dĭk′teit; 271, n. 2
diet	daiĭt
diffuse adj.	dĭfjus
diffuse v.	dĭfjuz
digest n.	daidžest
digest v.	dĭdžest
dignity	dĭgnĭtĭ
diocese	daiəsĭs
diphthong	dĭfθoŋ
diplomacy	dĭplouməsĭ
diplomatist	dĭ′ploumətĭst
disaster	dĭzɑstər
discern	dĭzəən
discord *discount* *discourse*	271

discretion	dĭskrešən
disease	dĭziz
dishabille	dĭsəbil
dishevel	dĭševəl
dishonour	dĭsonər
disputable	dĭspjŭtəbl, dĭs′pjutəbl
dissolution	dĭsə′lušən
dissolve	dĭzolv
dissuade	dĭsweid
district	dĭstrĭkt
divan	dĭvæn
diverge	dai′vəədž
divergence	dai′vəədžəns
divers 'several' [1]	daivəəs
diverse 'different' [1]	dai′vəəs, dĭvəəs
docile	dousĭl, dosĭl, -sail
doctrinal	doktrĭnəl, dok′trainəl
doll	dol
donkey	doŋkĭ
dose n. v.	dous
dough	dou
dove	dʌv
dozen	dʌzn
drama	drɑmə
dramatist	dræmətĭst
dramatize	dræmətaiz
draught	drɑft
draughtsman	drɑf(t)smən
drought	draut, drət
ducat	dʌkət
duet	dju′et

1) The distinction is not always observed.

duplicate	djuplĭkĭt
dynamite	dainəmait
dynasty	dai-, dĭnəstĭ
dysentery	dĭsəntrĭ
echo	ekou
effort	efət
egoism	egouĭzm
egress	igres
either	aiðər, iðər
elegance	elĭgəns
empyrean	empĭ′riən
engross v.	en′grous
enliven	ənlaivn
enthusiasm	en′þ(j)uzĭæzm
enthusiastic	enþ(j)uzĭ′æstĭk
envelope	en-, on-vəloup
environs	271, n. 2
envoy	envɔi
epaulet	epolet
ephemeral	e′femərəl
epoch	e-, i-pok
epos	e-, i-pos
equi-	332
escort n.	eskɔt
escort v.	es′kɔt
espionage	espĭ′onĭdž, es′paiə-nĭdž, espĭo′nɑž
essay n.	esei
essay v.	e′sei
exact	ĭgzækt
exaggerate	ĭg′zædžəreit
examine	ĭgzæmĭn
examiner	ĭgzæmĭnər
excellent	eksələnt
excerpt	eksəəpt
exchequer	eks′tšekər
excise	eksaiz, ek′saiz
excuse n.	eks′kjus
excuse v.	eks′kjuz
execute	eksĭkjut
exercise	eksəsaiz
exert	ĭgzəət
exhaust	ĭgzɔst
exhibit	eg′zibĭt
exhibition	eksĭbĭšən
exile	eksail, egzail
exit	eksĭt
expert n.	ekspəət
expert adj.	eks′pəət
expiratory	eks′paiərətərĭ
explosive	eks′plousĭv
export n.	ekspɔt
export v.	eks′pɔt
extant	eks′tænt, ekstənt
extract n.	ekstrækt
extract v.	eks′trækt
facsimile	fæk′sĭmĭlĭ
famous	feiməs
fathom	fæðm
fatigue	fətig
felony	feləni
ferment n.	fəəment
ferment v.	fəə′ment
fête	feit
fetish	fetĭš, fitĭš
fierce	fiəs
fiery	faiərĭ
figurative	fĭgərətĭv, figjərətĭv
figure	fĭgər
finite	fainait
flood	flʌd
floor	flɔər
fluid	fluĭd
foliage	fouljĭdž

folk	fouk
forehead	forĭd
forfeit	fɔfĭt
franchise	frɔn-, frǽntšĭz, -tšaiz
frequency	frikwənsĭ
frequent adj.	frikwənt
frequent v.	frikwent
frigate	frigĭt
frolic	frolĭk
front	frʌnt
frontier	frʌn-, fron-tjər, -tšər
fuchsia	fjušə
fulsome	fʌl-, fùlsəm
furlough	fəəlŏu
gaiety	geĭĭtĭ
gala	geilə
gallant 'brave'	gælənt
gallant 'polite'	gəlænt, gælənt
gamester	geimstər
gaol(er)	džeil(ər)
garage	gərɑž [1])
gas	gæs
gaselier	gæsə'liər
gaseous	300, n. 4
gasometer	gæ'somĭtər
gather	gæđər
gauge	geidž
gazogene	gæzŏudžin
gelatine	dželə'tin
genuine	dženjŭin
geographical	džĭou'græfĭkl
geography	džĭ'ogrəfĭ
geology	džĭ'olədžĭ
geometry	džĭ'omətrĭ
geyser	geisər, gaisər, gaizər
ghastly	gɑstlĭ
gibber	gìbər, džìbər
gibberish	gìbərĭš
gibbet	džìbət
gill	gìl; džil; 456
gillyflower	džilĭflauər
gimlet	gìmlĭt
ginger	džìndžər
gipsy	džìpsĭ
girl	gəəl, gɛəl
gist	džìst
glycerine	glĭsərin
goose	gus
gooseberry	gŭzbərĭ
graduate v.	grædjŭeit
graduate n.	grædjuĭt
grandeur	grændjər, 451
gratitude	grætĭtjud
gratuitous	grətjuĭtəs
gratuity	grətjuĭtĭ
gross	grous
grovel	grovl
guer(r)illa	ge'rĭlə
guillotine	gìlŏu'tin, gìlətin
guinea	gìnĭ
gunwale	gʌnəl
gutta-percha	'gʌtə'pəətšə
halfpenny	heipənĭ
handkerchief	hæŋkətšĭf
harangue	həræŋ
hautboy	houbɔi
heifer	hefər
height	hait

1) According to Perrett (*Peetickay* p. 55) it is pronounced [gærĭdž].

heretic	herətĭk
hero	hiərŏu
heroine	herŏuĭn
hiatus	hai′eitəs
hinder, adj	haindər
hinder v.	hĭndər
holiday	holĭdei, holĭdĭ
holster	houlstər
homœopathy	houmi′opəþĭ
hooked adj.	hŭkt
house n.	haus
house v.	hauz
huge	hjudž
hussar	hŭ′zar
hyacinth	haiəsinþ
hyena	hai′inə
hygienic	311, n. 4
hyperbole	hai′pəəbəlĭ
hypotenuse	hai′potĭnjuz, -jus
iamb	aiæmb
icicle	aisĭkl
ignite	ig′nait
ignorance	ignərəns
imbroglio	im′brouljŏu
impact	impækt
impious	impiəs
implacable	im′plækəbl, -plei-
implosive	im′plousĭv
import n.	impɔt
import v.	im′pɔt
impressario	impre′sarĭou, -pre′z-, -prĭ′s-, -prĭ′z-
impress n.	impres
impress v.	im′pres
imprint	imprint
improve	im′pruv
impugn	im′pjun
impulse	impʌls
incense n.	insens
incense v.	in′sens
inclement	in′klemənt
income	inkʌm, iŋkʌm
incomparable	in′kompərəbl
increase n.	inkris
increase v.	in′kris
inculcate	inkʌlkeit
indecorous	in′dekərəs
indicative n.	in′dikətiv
indicative adj.	indĭkeitĭv
indict	in′dait
indignant	in′dignənt
inexorable	in′eksərəbl
infamous	infəməs
infinite	infĭnĭt
ingress	ingres
initiative	ĭ′nišətĭv
inmate	inmeit
insight	insait
insignia	in′signiə
instinct n.	instĭŋ(k)t
instinct adj.	in′stiŋkt
insult n.	insʌlt
insult v.	in′sʌlt
interesting	intərestĭŋ, intrəstĭŋ
interrogator	in′terŏugeitər
interstice	in′təəstĭs, intəstĭs
interval	intəvəl
interview n. / *interview* v.	intəvju
intrigue	in′trig
intuition	intju′išən
intuitive	in′tjuĭtĭv
inundate	inʌndeit

invalid 'infirm from sickness or disease' adj. n. ìnvəlid, ìnvə'lid
invalid 'without legal force, void' adj. ìn'vælĭd
inveigle in-'vigl, -'veigl
inventory ìnvəntrĭ
invoice ìnvɔis
iodine aiŏudain
iron aiən
irrevocable ĭ'revŏukəbl
islam ìsləm, izləm, ĭsləm
island ailənd
isle ail
isosceles ai'sosəliz
issue išu, isju
ivory aivərĭ
jaguar džægwɑr, džægjŭɑr
jeopardy džepədĭ
Jesuit džežŭĭt, džezjŭĭt
jocund džou-, džokənd
jubilee džubĭlĭ
juice džus
kaiser kaizər
kaleidoscope kə'laidəskoup
kaliph. See *caliph*
key ki
khaki kɑkĭ
kiln kìl, kìln
kilometer kìlŏumitər
know nou
knowledge nolĭdž
kodak koudæk
laic leĭĭk
laity leĭĭtĭ
languid læŋgwĭd
languish læŋgwĭš
languor læŋgər, læŋgwər
larynx lærĭŋks
lass læs
lather læðər
laudanum lodənəm
laughter lɑftər
laurel lorəl
lava lɑvə
lawyer lɔjər
leeward liwəd, ljuwəd
legend ledžənd
leisure ležər
leopard lepəd
levée levĭ
liege lidž
lieutenant lĭftenənt, lef'tenənt
lineage linĭĭdž
lineal liniəl
lineality linĭ'ælĭtĭ
lineament liniəmənt
linear liniər
lineation linĭ'eišən
linen linən
liqueur likəər, lĭkjuər
liquid likwĭd
liquor likər
live v. liv
live adj. laiv
livelihood laivlĭhùd
livelong livloŋ
lively laivlĭ
liver livər
locative lokətĭv
loll lol
longevity lon'dževĭtĭ

longitude	londžĭtjud
long-lived	ˈloŋˈlĭvd
lorgnette	lɔˈnjet
lose	luz
loth	louþ
lower	419, 423.
lucrative	lukrətĭv
lullaby	lʌləbai
lunatic	lunətĭk
luxuriant	lʌgˈzuəriənt, lʌkˈšuəriənt
luxurious	lʌgˈzuəriəs, lʌkˈšuəriəs
luxury	lʌkšərĭ
machine	məšin
mackintosh	mækĭntoš
magazine	mægəˈzin
magistrate	mædžĭstrĭt
mahlstick	məlstĭk; 301
malinger	məlĭŋgər
manifold	mænĭfould
manoeuvre	mənuvər
manufacture	mænjŭˈfæktšər
many	menĭ
margarine	mɑdžərin, mɑgərin
marguerite	mɑgərit
marine	mərin
mariner	mærĭnər
mask, *masque*	mɑsk
mauve	mouv
mediocre	med-, midĭoukər
mediocrity	med-, midĭˈokrĭtĭ
meerschaum	miəšəm
melancholy	meləŋkəlĭ, meləŋkəli
memoir	memwɑr
menagerie	mənædžərĭ
menu	menjŭ, meinju, meinu, menu
metamorphosis	metəˈməfəsĭs
meringue	məræŋg
merino	mərinŏu
mignonette	mĭnjənet, mĭnjəˈnət
migrate	maigreit
millenary	mĭlenərĭ
miniature	mĭnĭtšər
minuscule	mĭˈnʌskjul
minute	272.
mirage	mĭrɑž
miscellany	mĭsələnĭ, mĭselənĭ
mischief	mĭstšĭf
mishap	mĭsˈhæp
mistletoe	mĭsltou, mĭzltou
monarch	monək
monger	mʌŋgər
mongrel	mʌŋgrəl
monkey	mʌŋkĭ
monophthong	monəfþoŋ
morass	məræs
mortgage	mɔgĭdž
mortgagee	mɔgəˈdži
mortgagor	mɔgəˈdžər
mosquito	mosˈkitŏu
motif	mouˈtif
mountebank	mauntĭbæŋk
mouse n.	maus
mouse v.	mauz
moustache	mŭsˈtɑš, məstɑš
move	muv
multitude	mʌltĭtjud
muscle	mʌsl
naive	nɑˈiv, neiv
naphtha	næfþə

nation	neišən
national	næšənəl
natural	nætšərəl
nature	neitšər
necromancy	nekrŏumænsɪ
neither	naiᵭər, niᵭər
nephew	nevju
nevertheless	nevəᵭə'ləs, nevəᵭəles
nicety	naisĭtĭ
niche	nitš
nomad	noumənd, nomənd
nomenclature	noumənklətšər
nonage	nounĭdž; nonĭdž
nonpareil	nonpə'rel
noose	nuz, nus
numerator	njumərəitər
obese	ŏubis
obesity	ŏubisĭtɪ
object n.	obdžĭkt
object v.	ob'džekt
obligatory	oblĭgətrĭ, o'bligətrĭ, oblĭ'geitərĭ
oblong adj. n.	obloŋ
observe	əbzəəv
ochre	oukər
octopus	oktəpəs
ominous	omĭnəs, oumĭnəs
once	wʌns
one	wʌn
onerous	onərəs, ounərəs
onion	ʌnjən
onomatopœia	onomətə'piə, onəmætə'piə
onomatopœia	
onomatopoeic	onəmætə'pĭik
oppugn	o'pjun
oral	ɔrəl
orator	orətər
orchestra	ɔkəstrə, ɔkĭstrə
orchid	ɔkĭd
ordeal	ɔdiəl
orthoepy	ɔ|pŏuəpɪ, ɔ'pouəpɪ
-ough	428.
oven	ʌvən
overture	ouvətjər, ouvətjuər
pageant	pædžənt, peidžənt
palate	pælĭt
palfrey	polfrĭ, pælfrĭ
parachute	pærə'šut, pærəšut
paradigm	pærədaim
paradise	pærədais
paraffine	pærəfĭn
pariah	pɛəriə
parliament	pɑləmənt
parse	pɑz, pɒs
particular	pɑ'tikjŭlər
partisan	pɑtĭ'zæn
parvenu	pɑvənjŭ
pasha	pæšə, pəšɑ, pɑšə
pastime	pɑstaim
pastry n.	peistrĭ
pasty n.	peistĭ
pasty adj.	peistĭ
patois	pætwɑ
patriot	peitriət, pætriət
patriotism	peitriətizm, pæ-,
patron	peitrən
patronage	pei-trənĭdž, pæ-
patronize	pei-trənaiz, pæ-
pedagogy	pedəgodžĭ, -goudžĭ, -gogĭ
pedigree	pedĭgri
peony	piənĭ
people	pipl

perfume n. pəəfjum
perfume v. pəə′fjum
permit n. pəəmĭt
permit v. pəə′mìt
persuade pəə′sweid
petard pətɑd
phaeton feitən, feĭtn
Pharisee færĭzĭ
pharmacopœia fɑməkə′piə
pharynx færĭŋks
phase feiz
phœnix finĭks
phthisis þaisĭs
physique fĭzik
pianist piənĭst, pjænĭst
piano pĭænŏu
piquet pi′ket, pikət
piteous pitjəs
placate v. plækeit, pleikeit, plæ′keit
plaid plæd
plait plæt
plenary plinərı
plethoric 280, n. 3
plough plau
plover plʌvər
plumber plʌmər
pluperfect plu′pəəfĭkt
pneumatic nju′mætĭk
pneumonia nju′mouniə
pogrom pou′grom
poignant pɔinənt
police pəlis
politics pɔlĭtĭks
polka polkə, poulkə
pollard pɔləd
pollen pɔlən
pommel pʌməl
poniard pɔnjəd
populace pɔpjəlĭs
porpoise pɔpəs
portrait pɔtreit, pɔtrĭt
possess pɔ′zes
potpourri poupù′ri, potpùrĭ
precedence prĭsidəns,presĭdəns
precedent presĭdənt
precentor prĭsentər
precept prisept
precinct prisiŋkt
precious prešəs
predicative prĭdikətĭv
preface n. v. prefĭs
prefect prifekt
prefix n. prifĭks
prefix v. prĭfiks
prelude preljud
premature premə′tjuər, ′premətjuər
premier primjər, premjər
premise n. premĭs
premise v. prĭmaiz
presage n. presĭdž
presage v. prĭseidž
present n. adj. prezənt
present v. prĭzent
prestige pres′tiz
pretext pritekst
pretty prìtĭ
previous privjəs
primer prìmər, praimər
privacy praivəsĭ, prìvəsĭ
private praivĭt
privateer praivə′tiər
pro- 315, 4

probate	proubĭt
probity	proubĭtĭ, probĭti
problem	probləm
procedure	prŏusidjər
proceeds n.	prousidz
proceed v.	prŏusid
process	prou-, proses
produce n.	prodjus, proudjus
produce v.	prŏudjus
product	prodəkt
profile	proufil
profit	profĭt
programme	prougræm
progress n.	prou-, progres
progress v.	prŏugres
prohibit	prŏuhibĭt
project n.	prou-, prodžekt
project v.	prŏudžekt
prolix	proulíks
prologue	prou-, prolog
prophecy n.	profəsĭ
prophecy v.	profəsai
propriety	prŏupraiətĭ
prosecute	prosĭkjut
prospect	prospĭkt
protest n.	proutest
protest v.	prŏutest
protestant	protəstənt
prove	pruv
proverb	provəəb
provost	provəst
proximate	proksĭmĭt
proximity	prok'sìmĭtĭ
prussic	prʌsĭk [1])
psalm	sɑm
psychology	sai'kolədžĭ
pumice	pʌmĭs
pursuit	pəə'sjut
puttee	pʌtĭ
quadrille	kədrìl, kwədrìl
quaff	kwɑf
qualm	kwɑm, kwɔm
quartet	kwɔ'tet
quay	ki
quiescent	kwĭ-, kwai'esent
quiet	kwaĭĭt
quinine	kwĭnin
quintessence	kwin'tesəns
quintet	kwìn'tet
rafter	rɑftər
raillery	reilərĭ
rant	ræ̀nt
raspberry	rɑzbərĭ
ration	ræšən, reišən
ravine	rəvin
real	riəl
rebel n.	rebl
rebel v.	rĭbel
receipt	rĭsit
recipe	resĭpĭ
reciprocal	rĭsìprəkl
recluse	rĭklus
recognize	rekəgnaiz
recondite	rekondait, rĭ'kondait
record n.	rekɔd
record v.	rĭkɔd
recreant	rekriənt
refuge	refjudž
refuse n.	refjùs

1) According to the Oxf. Dict. I have heard it pronounced [prùsĭk].

refuse v. rĭfjuz
registrar redžĭstrɑr
reluctant rĭlʌktənt
remonstrate rĭmonstreit, remənstreit
remonstrator remənstreitər
Renaissance rĭneisəns
rendez-vous ren-, rondĭvu, rendĭ'vu
repertoir repətwɑr
reputable repjŭtəbl
repute rĭpjut
requiem re-, rikwiəm
rescript riskript
rescue reskju
research rĭsəətš
reservoir rezəvwɑr
resource rĭsɔs
respite respĭt, respait
restaurant 374
retail n. riteil
retail v. rĭteil
rhetoric retərik
rhinoceros rai'nosərəs
rhymester raimstər
rhythm riðm, riþm
rhythmical riðmĭkl, riþmĭkl
ridicule rìdĭkjul
rough rʌf
routine ru'tin
row 419, 423
rowlock rʌlək
ruin ruĭn
ruth ruþ
sachet sæšei
sacrifice v. } sækrĭfais
sacrifice n. }
salmon sæmən
salve (ointment) sɑv
salve v. sælv
sardine sɑ'din
sate (pret. of *to sit*) sæt
satire sætaiər
satyr sætər
sausage sosĭdž
sawyer sɔjər
scald v. skɔld
scald 'poet' skæld, skɔld
scarce skɛəs
sceptic skeptĭk
schedule šedjul
scheme skim
schism sìzm
scholar skolər
school skul
schooner skunər
scissors sìzəz
secret sikrət
secretary sekrətərĭ
seismic saizmĭk
senate senĭt
senator senətər
sepulchre sepəlkər
sequel sikwəl
seraglio səɾɑljŏu
sergeant sɑdžənt
series siəriz, siərĭz, siərĭiz
shadow šædŏu
sheikh šik, šeik
shiver šivər
shoe šu
shortlived 'šɔt'lìvd
shove šʌv

shovel šʌvl
sieve sìv
sign sain
signal sìgnəl
simile sìməlı
simultaneity sĭmʌltə′nĭĭtĭ
simultaneous sĭmʌl′teiniəs
ski ši
slaughter slɔtər
slaver slævər
slavey slævĭ, sleivĭ
sloth slouþ
slough slau, slʌf; 428
sloven slʌvn
smith smìþ
smithy smìðĭ
smooth smuᵭ
smother smʌðər
sobriquet soubrĭkei
sojourn so-, sʌdžən
solder soldər, sodər
soldier souldžər
solemn soləm
solemnity səlemnĭtĭ
sonority sənorıtĭ
sonorous sənorəs
sophism sofĭzm
sophist sofĭst
south sauþ
southerly sʌðəlĭ
southern sʌðən
souvenir suvəniər
sow sau, sou; 419, 423
species spišiz, spišĭz, spišĭiz
spiritual spìrĭtjŭəl
spiritualism spìrĭtjŭəlìzm
splenetic 280, n. 2
sponge spʌndž
spontaneity spontə′nĭĭtĭ
spontaneous spon′teiniəs
squalor skwolər
stalwart stɔlwət
steak steik
stomach stʌmək
stomacher stʌmətšər, stʌməkər
strophe stroufĭ
suave sweiv
suavity swævĭtĭ
subject n. sʌbdžĭkt
subject v. sʌb′džekt
sublime səblaim
substitute sʌbstĭtjut
subtility sʌb′tĭlĭtĭ
subtle sʌtl
suburb sʌbəəb, sʌbəb
subway sʌbwei
succour sʌkər
suet suĭt
suffice sə′fais
suffix n. sʌfĭks
suffix v. sʌ′fiks
suffrage sʌfrĭdž
suffragette sʌfrədžet
sugar šùgər
suit sjut, sut
suite swit
superglottal sjupə′glotl
supine n. sjupain
supine adj. sju′pain, sjupain
sure šuər
surname n. səəneim
surname v. səə′neim
surplice səəplĭs

surplus	səəpləs
surtout	səə′tu
survey n.	səəvei
survey v.	səə′vei
swarthy	swɔðĭ, swɔþĭ
sword	sɔd
talisman	tælĭsmən, tælĭzmən
targe	tɑdž
target	tɑgĭt
tax	tæks
taxation	tæk′seišən
technique	tek′nik
telegraph	telĭgrɑf
telegraphy	telĭgrɑfĭ, təlegrəfĭ
tenable	tenəbl, tinəbl
tenacious	təneišəs
tenet	tenət, tinət
theatre	þiətər; 255.
theory	þiərĭ
thermometer	þə′mɔmətər
thither	ðiðər
thorough(ly)	þʌrə(lĭ)
though	ðou
threepence	þrepəns, þripəns
thresh	þræš, þreš
through	þru
throughout	þru′aut
thyme	taim
thyroid	þaiərɔid, þairɔid
timorous	timərəs
tinsel	tinsəl
toffee	tofĭ
tomato	təmɑtŏu
tomb	tum
ton	tʌn
tongue	tʌŋ
topaz	toupæz
torment n.	tɔment
torment v.	tɔ′ment
tortoise	tɔtəs
tough	tʌf
toward adj.	touəd
towards prep.	touədz, tədz, təwɔdz
trachea	treikiə [1])
trait	trei
transfer n.	trɑns-, trænsfəər
transfer v.	trɑns-, træns′fəər
transit	trænsĭt
transition	trɑn′zišən, trɑn-′sìžən
transport n.	trɑns, trænspɔt
transport v.	trɑns, træns′pɔt
traverse	trævəəs
treble	trebl
tripartite	traipɑtait, trai-′pɑtait
triple	tripl
triphthong	trifþoŋ
trochee	trouki
trophy	troufĭ
troth	trouþ, troþ
trough	trof
truth	truþ
tsar	tsɑr
tsarina	tsɑ′rinə
turmoil	təəmɔil
turquoise	410, n. 2.

1) The Oxford Dictionary prefers [trəkiə], because it is more 'regular', i. e. in accordance with the derivation of the word.

two	tu
twopence	tʌpəns
tyranny	tirənɪ
tyrant	taiərənt
ugly	ʌglĭ
uhlan	(j)ulən
ukase	ju'keis
uncouth	ʌn'kuþ
undress n.	ʌndres
undress v.	ʌn'dres
uniform	junĭfɔm
unique	ju'nik
universal	junĭ'vəəsl
universe	junĭ'vəəs
upland	ʌpləndˌ
uproar	ʌprɔər
upshot	ʌpšɔt
upstart	ʌpstɑt
usage	juzĭdž
use n.	jus
use v	juz
utensil	ju'tensĭl
uvula	juvjŭlə
vagabond	vægəbond
vagary	vəgɛərĭ, veigəri
valet	vælĭt
valise	vəlis
variegate	vɛərĭgeit, vɛərĭĭgeit
variety	vəraiĭtĭ
vase	vɑz
vehicle	viĭkl
venison	venzn
verdure	vəədjər
vermicelli	vəəmĭ'tšelĭ
verve	vɛəv
veto	vitŏu
vexation	vek'seišn
vibrate	vai'breit, vaibreit
vice versa	'vaisə'vəəsə
victuals	vìtlz
vignette	vìnjet
vilify	vìlĭfai
vineyard	vìnjəd
violet	vaiələt
violin	vaiə'lin, vaiəlìn
violoncello	viələn'tšelŏu
viscount	vaikaunt
visor	vìzər
vivify	vìvĭfai
vocal	voukl
vocative	vokətĭv
voiced	vɔist
volatile	volətail [1])
vouchsafe	vau'tseif
vowel	vauəl
vowellike	vauəlaik
waft v.	wɑft
waistcoat	weskĭt, weis(t)kout
walnut	wɔlnʌt
walrus	wɔlrʌs
wasp	wosp
wassail	wosəl, wæsəl
wear	wɛər
weir	wiər
weird	wiəd
wether	weðər
windpipe	wìndpaip
with	wìð
within	wĭðìn
without	wĭðaut

1) But *sal volatile* ['sæl və'lætĭlĭ].

wolf	wùlf
womb	wum
wont adj.	wount
work	wəək
world	wəəld
worm	wəəm
worry	wʌrĭ
worse	wəəs
worst	wəəst
worsted adj.	wùstĭd
worsted (pret. and past part. of *to worst*)	wəəstĭd
wound	419, 427.
wrath	rɔþ
wroth adj.	rouþ, roþ, rɔþ
yacht	jot
yea	jei
yeoman	joumən
yogurt	jouguət
yolk	jouk
zeal	zil
zealot	zelət
zealous	zeləs
zebra	zibrə
zenith	zenĭþ, zinĭþ
zoology	zŏu′olədžĭ
zoological	zŏu(o)′lodžĭkl

SELECT LIST OF PROPER NAMES

Aaron	ɛərən
Abbotsford	æbətsfəd
Abel	eibl
Aberbrothock	æbə′broþək, æbəbrə′þok
Abercrombie	æbə′krʌmbĭ, æbə′krombĭ
Aberdeen	æbə′din
Abergavenny (family name)	æbə′genĭ
Abergavenny (place name)	æbəgə′venĭ
Aberystwith	æbə′rìstwìþ
Abigail	æbĭ′geil
Abimelech	ə′bĭ′məlek
Abinadab	ə′bìnədæb
Abingdon	æbĭŋdn
Abinger	æbĭndžər
Aboukir	æbù′kiər, æ′bùkiər
Abraham	eibrəhəm, -hæm
Absalom	æbsələm
Abydos	ə′baidos
Abyssinia(n)	æbĭ′sìniə(n)
Acadian	ə′keidiən
Acheson	ætšĭsn
Achilles	ə′kìliz
Achitophel	ə′kìtəfel
Ackroyd	əkrɔid
Ada(h)	eidə
Adam	ædəm
Addison	ædĭsn
Adela	ædələ
Adelaide	ædəleid
Adeline	ædəlain, ædəlin
Aden	eidn
Adonais	ædə′neiĭs
Adonis	ədounĭs
Adriatic	eidrĭ′ætĭk
Adrianople	eidriə′noupl
Aegaean	i′džiən
Aelfric	ælfrĭk, elfrĭk
Aeneas	i′niæs
Aeneid	inĭĭd, i′nĭĭd
Aeschylus	iskĭləs
Aetna	etnə
Afghan	æfgæn
Afghanistan	æfgænĭ′stæn, æf-′gænĭstæn
Africa(n)	æfrĭkə(n)
Africander	æfrĭ′kændər
Agag	eigæg
Agincourt	ædžĭnkɔt. See *Azincourt*
Agnes (St.)	snt ægnĭs, ægnĭz

Agonistes	ægə'nistiz
Ahab	eihæb
Aidan	eid(ə)n
Aiken, *Aikin*	eikən
Ailesbury	eilzbərĭ
Ailsa	eilzə, elzə
Ainsworth	einzwəþ
Aitchison	eitšĭsn
Aix-la-Chapelle	'eiks-, 'eis-lašæ'pel
Ajax	eidžæks
Akenside	eikənsaid
Akerman	eikəmən
Akers-Douglas	'eikəz 'dʌgləs
Alabama	ælə'bɑmə
Aladdin	ələdĭn
Alan	ælən
Alaric	ælərik
Alastor	əlæstər, əlɑstər
Albans	ɔlbənz
Albania	æl'beiniə
Albany	ɔlbənĭ, ælbənĭ
Albemarle	ælbəmɑl
Albert	ælbət
Albion	ælbiən
Alcester	ɔlstər
Alcott	ɔlkət
Alcuin	ælkwĭn
Aldeburgh	ɔldbərə
Alden	ɔldən
Aldenham	ɔldənəm
Alderney	ɔldənĭ
Aldersgate	ɔldəzgeit, -gĭt
Aldrich	ɔldrĭtš
Alexander	ælĭg'zɑndər, '-zæn-
Alexandra	ælĭg'zɑndrə, '-zæn-
Alexandria(n)	ælĭg'zɑndriə(n), '-zæn-
Alford	ɔlfəd, ælfəd
Alfred	ælfrĭd
Alfreda	æl'fridə
Alfric	ælfrĭk
Algarsife	ælgɑsaif
Algeciras	ældžĭ'saiərəs
Algeria	æl'džiəriə
Algernon	ældžənən
Algiers	æl'džiəz
Alhambra	æl'(h)æmbrə
Ali Baba	'alĭ 'bɑbə, 'ælĭ 'bɑbə
Alicante	ælĭ'kæntĭ
Alice	ælĭs
Alington	ælĭŋtn
Ali Pasha	'alĭ pə'ša
Allan, *Allen*	ælən
Alleghany	ælĭgeinĭ, ælĭ'geinĭ
Allegro (L')	læ'leigrŏu
Alloway	æləwei
All Souls	ɔl'soulz
Allworthy	ɔlwəəðĭ
Almondbury	ɑmbərĭ
Alnemouth	eilməþ
Alnwick	ænĭk
Alph	ælf
Alphaeus	æl'fiəs
Alpin(e) n.	ælpĭn
Alpine adj.	ælpain
Alps	ælps
Alresford	ɔlrĭsfəd, ɔlsfəd
Alsace	æl'sɑs, æl'sæs, ælsæs
Alton	ɔltn
Amadis de Gaul	'æmədĭsdə'gɔl
Amalek	æməlek

Amaryllis	æmə'rĭlĭs
Amazon	æməzən
Ambrose	æmbrouz
Ameer	əmiər
Amelia	ə'miliə
Amen Corner	'eimən 'kɔnər
America(n)	ə'merĭkə(n)
Amesbury	eimzbərĭ
Amoretti	æmə'retĭ
Amory	eiməri
Amos	eiməs, eimɔs
Amy	eimĭ
Ancaster	æŋkəstər
Anchises	æŋ'kaisiz
Andalusia	ændə'luzə, -zjə
Andaman Islands	ændə'mæn 'ailəndz
Anderson	ændəsn
Andes	ændiz
Andover	ændəvər
Andrew(s)	ændru(z)
Andromache	æn'drɔməkĭ
Andromeda	æn'drɔmĭdə
Andronicus	æn'drɔnĭkəs, ændrŏu'naikəs
Angela	ændžĭlə
Angelo	ændžĭlŏu
Angevin	ændžĭvĭn
Anglesey	æŋglsĭ
Anglican	æŋglĭkən
Anglo-French	'æŋglŏu 'frenš
Anglosaxon	'æŋglŏu'sæksn
Angus	æŋgəs
Annabel	ænəbel
Annandale	ænəndeil
Anne	æn
Annus Mirabilis	'ænʌs mi'ræbĭlĭs
Anson	ænsn
Anstruther	ænstər, ænstrùðər, -strʌðər
Ant(h)ony	æntənĭ
Antigone	æn'tigənĭ
Antilles	æn'tiliz
Antwerp	æntwəəp
Apelles	ə'peliz
Aphrodite	æfrŏu'daitĭ
Apollo	əpolŏu
Appin	æpĭn
April	eiprĭl
Arab	ærəb
Arabi	ærəbĭ
Arabia(n)	ə'reibiə(n)
Arabic	ærəbìk
Aram	ɛərəm
Arber	ɑbər
Arblay	ɑblei
Arbuthnot (family)	ɑbəþnot
Arbuthnot (place)	ɑ'bʌþnət
Arcades	ɑkədiz
Arcadia	ɑ'keidiə
Archibald	ɑtšĭbɔld
Arcite	ɑsait
Ardagh	ɑdə
Ardee	ɑ'di
Arden	ɑdən
Ardilaun	ɑdĭlən
Areopagite	ærĭ'opə-gait, -džait
Areopagitica	ærĭopə-'gìtĭkə, džìtĭkə
Areopagus	ærĭ'opəgʌs

Arethusa ærĭþ′juzə
Argus ɑgəs
Argyle, *Argyll* ɑ′gail
Ariel ɛəriəl
Arion əraiən
Aristides ærĭs′taidiz
Aristophanes ærĭs′tofəniz
Aristotle ærĭstotl
Arkansas ɑ′kænsəs
Arkwright ɑkrait
Arlington ɑlĭŋtn
Armada ɑ′mɑdə, ɑ′meidə
Armageddon ɑməgedn
Armagh ɑ′mɑ
Armfield ɑmfild
Armour ɑmər
Armstrong ɑmstroŋ
Arnold ɑnəld
Artemus ɑtĭməs, ɑ′timəs
Arthur ɑþər
Arthurian ɑ′þjuəriən
Arundel ærəndl
Aryan ɛəriən
Asaph (St.) sntæzəf
Ascham æskəm
Ascot æskət
Ashburnham æšbəənəm
Ashburton æšbəətn
Ashby-de-la Zouche ′æšbĭdələ′zu(t)š
Ashcombe æškəm
Asia eišə
Assheton æštn
Asquith æskwĭþ, ɑskwĭþ
Assyria æ′sìriə
Astraea Redux æs′triə ′ridʌks
Astrophel æstrəfel
Atalanty ætə′læntə
Athelnea æþəlnĭ
Athens æþənz
Atherton æðətn
Athlone æ′þloun
Athol æþəl
Atkins ætkĭnz
Atlantic æt′læntĭk
Atlantis æt′læntĭs
Auburn ɔbəən
Auchinleck æflĭk, ɔkĭnlek, ɔnlek
Auckland ɔkləndd
August ɔgəst
Augustine (St.) sntɔ′gʌstĭn
Auld Lang Syne ′ɔld′læŋ′sain
Aurora ɔrɔrə, ərɔrə
Austen, *Austin* ɔstĭn
Australia o′streiliə
Austria ɔstriə, ostriə
Avebury eivbərĭ
Avilion əviliən
Avon (England) eivn
Avon (Scotland) ævn
Avondale ævn′deil
Axminster æksmĭnstər
Aylmer eilmər
Ayrshire ɛəšər
Ayscough æskju
Azincourt æzin′kuər. See *Agincourt*
Azores əzɔz, ə′zɔriz
Azov eizov

Baal	beil, beiəl
Babel	beibəl
Babington	bæbiŋtən
Babylon	bæbilon
Bacchus	bækəs
Bacon	beikən
Baden-Powell	'beidn'pouil
Badman	bædmən
Baedeker	beidikər
Bagehot	bædžət, bægət
Bahamas	bəhɑməz
Bailie	beili
Balaam	beiləm
Balaustion	bæ'lɔstiən
Balcarres	bæl'kæris
Balder	bɔldər
Baldry	bɔldri
Baldwin	bɔldwin
Bale	beil
Balfour	bælfuər, bælfɔər, bælfər
Balgonie	bæl'gouni
Ballantrae	bælɑntrei
Ballantyne	bælɑntain
Balliol	beiliəl
Balmoral	bæl'morəl
Balthasar	bæl'þeisər, bæl-'þeizər
Baltic	bɔltik
Baltimore	bɔltimɔər
Baluchistan	bəlukis'tæn, bə'lukistæn
Bamborough	bæmbərə
Banbury	bænbəri
Banff	bæmf, bænf
Bannockburn	bænək'bəən
Banquo	bæŋkwŏu
Barabbas	bəræbəs
Barbados	bɑ'beidŏuz
Barbour	bɑbər
Barclay	bɑklĭ
Barham	bɑrəm, bærəm
Baring	bɛəriŋ
Barker	bɑkər
Barnardiston	bɑnɑ'distn
Barrie	bæri
Bartholomew (St.)	sn bɑ'þoləmju
Barttelot	bɑtilot
Barwick	bærik
Basil	bæzl, bæzil
Bass	bæs
Bastille	bæstil, bæ'stil
Bateson	beitsn
Bath	bɑþ
Bathurst	bæþəəst
Battersea	bætəsi
Baucis	bɔsis
Bavaria	bə'vɛəriə
Bayreuth	baiərɔit, baiə'rɔit
Beaconsfield	bikənz-, bekənz-fild, -kənsf-
Beachy Head	'biši'hed
Beatrice	biətris
Beatrix	biətriks
Beattie	biti
Beauchamp	bitšəm
Beauclerc	bouklɛər, boukliər
Beaufort	boufɔt, boufət
Beaulieu	bjuli, bouli
Beaumaris	bou'moris
Beaumont	boumənt, boumont
Bechuanaland	bekju-'ɑnə, 'ænə-, lænd

Beckford	bekfəd
Bede	bid
Bedford	bedfəd
Bedivere	bedĭviər
Beelzebub	bĭ'elzĭbʌb
Behring	biərĭŋ
Belfast	bel'fast, belfast
Belgian	beldžən
Belgium	beldžəm
Belgrade	bel'greid, belgreid
Belial	biliəl
Belinda	bəlĭndə
Bellew	belju
Bellingham	belĭndžəm
Belshazzar	bel'šæzər
Belvoir	bivər
Benares	bənarĭz
Bengal	ben'gɔl, beŋ'gɔl
Bengali	beŋ-, ben-'goli
Benjamin	bendžəmĭn
Ben Macdui	'ben mæk'dju
Ben Nevis	ben'nivĭs
Bentham	bentəm, benþəm
Beowulf	biəwŭlf [1])
Beresford	berəsfəd
Berkeley	bəəklĭ, bɑklĭ
Berkhampstead	bəək'hæmstĭd
Berkshire	bəək-, bɑkšər
Berlin	'bəə'lĭn
Bermudas	bəəm'(j)udəz
Bernard	bəənəd
Berners	bəənəz
Bersabe	bəə'seibĭ, bəə'sɑbĭ
Bertha	bəəþə
Bertie	bɑtĭ, bəətĭ
Berwick	berĭk
Besant	bezænt, bezənt
Bessborough	bezbərə
Bethesda	bĭþezdə
Bethlehem	beþləhem
Bethnal	beþnəl
Bethphage	beþfəgĭ, beþfədžĭ
Bethune (surname)	bitn
Bethune(street)	beþjun, bĭþjun
Beverley	bevəlĭ
Bewick	bjuĭk
Bexhill	'beks'hĭl
Bicester	bistər
Bickerstaff	bikəstɑf
Bideford	bidĭfəd
Bigelow	biglŏu, bigəlŏu
Biographia Literaria	baiŏu'græfiə litə'rɛəriə
Birkbeck	bəə(k)bek
Birmingham	bəəmĭŋəm
Biscay	biskei, biskĭ
Bishopsgate	bišəps-geit, gĭt
Bismarck	bizmɑk
Blackfriars	blækfraiəz
Blackheath	blæk'hiþ
Blackstone	blækstən
Blackwood	blækwŭd
Blake	bleik
Blanche	blɑnš
Blefuscu	blĭ'fʌskju
Blenheim	blenəm
Blifil	blifĭl, blaifĭl
Bloemfontein	blumfontein
Blom(e)field	blumfild, blʌmfild

1) Or as in Old English: be:owŭlf.

Blougram blaugrəm
Blount blʌnt
Blücher blutšər
Boadicea bouədĭ'si-ə
Boanerges bouə'nəədžiz
Boer buər, bɔər
Boethius bou'iþĭʌs
Bohemia(n) bou'himiə(n)
Boleyn bůlən, bůlĭn
Bolingbroke bolĭn-, bolĭŋ-, boulĭŋbrůk
Bombay bom'bei, bombei
Bompas bʌmpəs
Bonaparte bounəpɑt
Bonar Law 'bonə'lɔ
Boniface (St.) snbonĭfeis, -fəs
Bonnivard bonĭvɑ
Booth buþ
Boothby buðbĭ
Borrowes bʌrŏuz
Borthwick bɔþwĭk
Bosanquet bousəŋkĭt, bouzngĭt, bouznkĭt
Boscawen bos'kɔĭn
Bosphorus bosfərəs
Boston bostən
Boswell bozwl, bozwel
Bosworth bozwəþ
Botha bouþə, boutə
Bothwell boþwl, boðwl, boðwel
Boucicault busĭkou
Boughton bautn, bɔtn
Boulogne bůloun
Bourchier bautšər
Bourke bəək
Bournemouth bɔnməþ
Bouverie buvərĭ
Bovill bouvĭl
Bowdoin boudn
Bowles boulz
Brabant brəbænt
Branthwaite brænþweit
Brasenose breiznouz
Brassey brɑsĭ, bræsi
Brazil brəzĭl
Breadalbane bre'dælbən, bre'dəlbən
Bridget brĭdžĭt
Bridlington brĭdlĭŋtn
Brigitta brĭdžitə
Brighton braitn
Britain } brĭtn
Briton }
Brobdingnag brobdĭŋnæg
Broke brůk
Brompton brʌmtən
Bromwich bromĭdž, brʌmĭdž, brom(w)ĭtš
Brontë brontei, brontĭ
Brooklyn brůklĭn
Brough brʌf
Brougham bruəm, brum
Broughton brɔtn
Brown(e) braun
Browning braunĭŋ
Bruce brus
Bruges bruž
Brunswick brʌnzwĭk
Brussels brʌslz
Brutus brutəs
Buccleugh bʌ'klu
Buchan bʌkən
Buchanan bjůkænən

Buckingham bʌkĭŋəm
Buddha bùdə
Bulgaria(n) bʌl′gɛəriə(n)
Bulstrode bʌlstroud
Bultitude bʌltĭtjud
Bulwer bùlwər
Bunyan bʌnjən
Burdett bəə′det
Burdon bəədn
Burghley bəəlĭ
Burgundy bəəgəndĭ
Burgh bʌrə
Burke bəək
Burleigh bəəlĭ
Burma bəəmə
Burroughs bʌrŏuz
Bury berĭ
Busby bʌzbĭ
Bute bjut
Butler bʌtlər
Butt bʌt
Byng bìŋ
Byron baiərən
Bysshe biš
Bytham baiþəm, (loc.) baitəm
Byzantine bai-, bĭ′zæntain
Caabah kɑ:əbə
Cabul kəbul
Cadiz keidĭz
Cadogan kədʌgən
Caedmon kædmon, kædmen
Caesar sizər
Cain kein
Cairo kaiərŏu
Caithness keiþnes
Caius (college) kiz
Calais kælĭs, kælei, kæli
Calchas kælkæs
Calcutta kæl′kʌtə
Caleb keiləb
Caliban kælĭbæn
Californiа(n) kælĭ′fɔniə(n)
Calixtus kæ′lìkstəs
Callicles kælĭkliz
Callista kæ′lìstə
Calne kɑ:n, kɔn
Calvary kælvərĭ
Calvin kælvĭn
Calydon kælĭdon
Cam kæm
Cambridge keimbrĭdž
Cambuscan kæm′bʌskən
Cambyses kæm′baisiz
Camelot kæməlot
Camilla kəmilə
Campaspe kəmpæspĭ
Camperdown kæmpədaun
Campbell kæmbl
Campion kæmpiən
Camus keimәs
Cana keinə
Canaan keinən
Canace kænəsĭ
Canada kænədə
Canadian kə′neidiən
Canaries kənɛərĭz
Candida kændĭdə
Canterbury kæntəbərĭ
Canute kən(j)ut
Cape Colony ′keip′kɔlənì
Cape of Good Hope keipəvgùd′houp
Capetown ′keip′taun

Cardiff	kɑ́dɪf
Carew	kəru, kɛərɪ̆
Caribbean	kærɪ̆'biən, kə'rɪbiən
Carisbrooke	kærɪ̆sbrʊ̂k
Carlisle	kɑ'lail
Carlyle	kɑ'lail
Carlyon	kɑ'laiən
Carmarthen	kɑ'mɑðn, kəmɑðn
Carmel	kɑmel, kɑməl
Carmichael	kɑ'maikl, kɑmaikl
Carnarvon	kɑ'nɑvn
Carnegie	kɑnəgɪ̆, kənegɪ̆, kɑ'negɪ̆
Carolina	kærə'lainə
Caroline	kærəlain
Carteret	kɑtərət
Carthage	kɑþɪ́dž
Cartwright	kɑtrait
Caruthers	kərʌðəz
Casa Guidi	'kɑzə'gwidɪ
Casaubon	kəsɔbən
Cashmere	kæšmiər, kæš'miər
Cassilis	kæsílɪs
Cassius	kæsiəs, kæšəs
Castile	kæs'tɪl, kəstil
Castlereagh	kɑslrei
Catherine	kæþrín
Catiline	kætɪ̆lain
Catriona	kətrinə
Caucasus	kɔkəsəs
Cavan	kævn
Cavanagh	kævənə
Cavendish	kævndɪš
Cawdor	kɔdər
Caxton	kækstən
Cecil	sesɪ̆l, sisɪ̆l
Cecily	sesɪ̆l, sisɪ̆lɪ̆
Cedric	sedrɪ̆k, sidrɪ̆k
Celebes	seləbɪ̆z
Celia	siljə
Cenci	tšentšɪ̆
Centlivre	sen'tlivər
Cerberus	səbərəs
Ceres	siəriz
Cervantes	səə'væntiz
Cettinje	tšetínjɪ̆, setíndžɪ́
Ceylon	sɪ̆lon
Chaldea	kæl'di-ə
Chalmers	tšɑməz
Chaloner	tšælənər
Chamberlain	tšeimbəlɪ̆n
Chambers	tšeimbəz
Chandos	šændos
Channing	tšænɪ̆ŋ
Chapman	tšæpmən
Chapone	šəpoun
Charing Cross	tšærɪ̆ŋ'kros
Charlecote	tšɑlkət
Charlemagne	šɑləmein, šɑlə'mein
Charles	tšɑlz
Charlotte	šɑlət
Charon	kɛəron
Charterhouse	tšɑtəhaus
Charybdis	kərɪbdɪ́s
Chatham	tšætəm
Chatterton	tšætətn
Chaucer	tšɔsər
Chaworth	tšɔwəþ
Cheapside	'tšip'said
Cheddar	tšedər
Cheetham	tšitəm
Cheke	tšik
Chelsea	tšelsɪ̆
Chelmsford	tšelmzfəd

Cheltenham	tšeltənəm
Cherwell	tšɑwəl
Chesapeke	tšezəpik
Cheshire	tšešər
Cheviot	tševjət, tšivjət
Chevy Chase	ˈtševiˈtšeis
Cheyne	tšeĭnĭ, tšein
Chicago	šĭkɑgŏu
Chicele	tšitšəlĭ
Chichester	tšitšəstər
Chile, *Chili*	tšilĭ
Chillon	šilən, šĭloŋ
Chimborazo	(t)šĭmbərɑzŏu, -ˈrɑ
China	tšainə
Chinese	ˈtšaiˈniz
Chiselhurst	tšizlhəəst
Chisholm	tšizəm
Chiswick	tšizĭk
Cholmeley, *Cholmondeley*, *Chomley*	tšʌmlĭ
Christ	kraist
Christabel	krĭstəbel
Christopher	krĭstəfər
Chrysostom	krĭsəstem
Chuzzlewit	tšʌzlwĭt
Cincinnati	sinsĭˈnɑtĭ
Circe	səəsĭ
Cirencester	saiərənsestər, sisestər, sizĭtər, sistər
Clanricarde	klænˈrikəd
Clapham	klæpəm
Clara	klɛərə
Clare	klɛər
Clarence	klærəns
Clarendon	klærəndən
Claverhouse	kleivəs, klævəz, klævəhaus
Clemens	klemənz, klemənz
Clement	klemənt
Cleopatra	klĭŏuˈpætrə, -ˈpɑtrə
Clerkenwell	klɑkənwel
Clevedon	klivdən
Cliffe	klĭf
Clio	klaiou
Clive	klaiv
Cloan	kloun
Cloudesley	klaudzlĭ
Clough	klʌf
Clowes	klauz
Cluny	kluniĭ
Clyde	klaid
Cnut	kənut
Cobden	kobdən
Cockburn	koubən
Coke	kouk, kuk
Colchester	kol-, koul-tšĭstər
Colenso	kəˈlenzŏu
Coleridge	koulrĭdž, koulərĭdž
Collier	koliər
Collongwood	kolĭŋwŭd
Collins	kolĭnz
Colman	koulmən
Colne	koun
Colnebrook	koul-, koun-brŭk
Colin Clout	ˈkolĭnˈklaut
Colne	koun
Cologne	kəloun
Colquhoun	kŏuhun, kəhun
Colville	kolvĭl
Combe	kum
Compton	kʌmtən, komtən

Comus	kouməs
Congo	koŋgou
Congo Free State	kongou 'fristeit
Congreve	koŋgriv, kongriv
Coningham	kʌnĭŋəm
Conisborough	kʌnzbrə
Connaught	konət
Connecticut	kə'netĭkʌt
Constable	kʌnstəbl
Constantine	konstəntain
Conway	konwei
Conybeare	kʌnĭbɛər
Conyngham	kʌnĭŋəm
Cophetua	kŏu-, ko'fetjüə
Copleston	koplstn
Copperfield	kopəfild
Cordelia	kɔ'diljə
Cordilleras	kɔdĭ'l(j)ɛərəz
Cordova	kɔdouvə, kɔ'douvə
Corfu	kɔfŭ)u
Corinth	korĭnƀ
Coriolanus	korjə'leinəs
Cornelia	kɔ'niljə
Cornhill	'kɔn'hĭl
Cornwall	kɔnwəl
Cornwallis	kɔn'wolĭs
Corpus Christi	'kɔpəs'krĭstĭ
Corydon	korĭdən
Couch	kutš
Courtenay	kɔtnĭ
Courthope	kɔtəp, kɔthoup
Covent(garden)	kovnt
Coventry	kʌ-, ko-vntrĭ
Coverdale	kʌvedeil
Cowes	kauz
Cowley	kaulĭ
Cowper	kupər, kaupər; (poet) kupə
Crabbe	kræb
Cracow	kreikou
Craig	kreig
Craigenputtock	kreigən'pʌtək
Cranbourne	krænbɔn
Crawley	krɔlĭ
Crecy	kresĭ
Creole	krioul
Creighton / *Crichton*	kraitn
Crimea(n)	krai'-, krĭmiə(n)
Cromarty	kromətĭ, krʌmətĭ, kro'mɑti
Cromer	kroumər
Cromwell	kromwəl, kromwel
Crossjay	krosdžei
Cruikshank	krùkšæŋk
Crusoe	krusŏu
Cuba(n)	kjubə(n), kubə(n)
Culloden	kʌlədn, kəlodn, kəloudn
Cunard	kju'nɑd
Cuningham / *Cunyngham(e)*	kʌnĭŋəm
Cursor Mundi	'kəəsɔ'mʌndai
Curzon	kəəzn
Cuthbert	kʌƀbət
Cybele	sìbĭlĭ
Cyclops	saiklops
Cymbeline	sìmbəlin
Cynewulf	kynəwulf
Cynthia	sìnƀiə
Cyprus	saiprəs
Cyrene	sai'rin
Cyril	sìrĭl

Cyrus	saiərəs
Czech	tšek
Dacre	deikər
Daedalus	didələs
Dalbiac	dəlbïæk
Dalby	dælbĭ, dɔlbĭ
Dalhousie	dæl'hauzĭ
Dalkeith	dæl-, dəl-'kiþ
Dalmeny	dæl'meinĭ
Dalzell, Dalziel	deiəl, dælzl, dæljəl, dælziəl, diəl
Damœtas	dəmitæs
Daniel	dænjəl
Dante	dæntĭ
Danube	dænjub
Dardanelles	dɑdə'nelz
Darnley	dɑnlĭ
Darwin	dɑwĭn
Davonport	dævnpɔt
David	deivĭd
Dealtry	dɔltrĭ
Deborah	debərə
Dee	di
Defoe	dəfou
Delany	dəleinĭ
De La Pasture	dəlæpətər
Delaware	deləwɛər
Delhi	delĭ
Delia	diljə
Delilah [1])	dĭlailə
Demerara	demə'rɛərə
De Moleyns	deməlinz
Demosthenes	dĭ'mosþəniz
Denbigh	denbĭ
Deptford	detfəd
De Quincey	dĭkwìnsĭ
Derby	dɑbĭ
Dereham	diərem
Deronda	dərondə
Despard	despəd, despɑd
Detroit	dĭtrɔit
Deuteronomy	djutə'rɔnəmĭ
Devereux	devəru
Devonshire	devnšər
Diana	dai'ænə
Dicey	daisĭ
Dickens	dìkənz
Dinah	dainə
Diogenes	dai'ɔdžəniz
Disraeli	dĭzreilĭ
Dives	daiviz
Dnieper	nipər
Dniester	nistər
Dobel	dou'bel
Dogger Bank	'dɔgə'bæŋk
Doherty	douətĭ, dou'həətĭ
Dombey	dombĭ
Domvile	domvĭl, dʌmvĭl
Donald	donəld
Donegal	donĭ'gɔl, donĭgəl
Don Juan	don'džuən
Donne	don
Donoghue	dʌnəhu
Donoughmore	dʌnəmɔər
Don Quixote	don kwìksot, -sət
Dorian	dɔriən
Doris	dorĭs
Dorothy	dorəþĭ

1) Milton (Samson Agonistes) uses *Dalilah* with the strongest stress on the first syllable.

Dorset	dɔsĭt
Dougal(l)	dugl
Doughty	dautĭ
Dougherty	douətĭ
Douglas(s)	dʌgləs
Dover	douvər
Dowden	daudn
Downs	daunz
Drake	dreik
Drapier	dreipjər
Dreadnought	drednɔt
Dresden	drez-, dreiz-dən
Drogheda	drɔidə, drɔhədə
Drury Lane	druərĭlein
Dryden	draidn
Dublin	dʌblĭn
Duessa	dju'esə
Duke	djūk, djuk
Dulwich	dʌlĭdž
Dumbarton	dʌm'bɑtn
Dumfries	dʌm'fris, -'friz
Dunbar	dʌn'bɑr, dʌm'bɑr
Duncan	dʌŋkən
Dunciad	dʌnsiəd
Dundas	dʌn'dæs, dʌndæs
Dundee	'dʌn'di
Dunfermline	dʌn'fəəmlĭn, dʌn'fəəlĭn
Dungeness	dʌndž'nes
Dunkirk	'dʌn'kəək, dʌn'kəək
Dunlop	dʌnlop, dʌn'lop
Dunraven	dʌn'reivn
Dunsinane	dʌnsĭ'nein
Dunwich	dʌnĭdž
Durham	dʌrəm
Durward	dəəwəd
Dysart	daizət
Ealing	ilĭŋ
Eames	imz
Eastbourne	is(t)bən
Eastcheap	istšip
Ebenezer	ebə'nizər
Ecuador	ekwə'dɔər, ekwədɔər
Eddystone	edĭstən
Eden	idn
Edgar	edgər
Edgcumbe	edžkəm
Edgehill	edž'hil
Edgeworth	edžwəəþ
Edinburgh	edĭnbərə
Edith	idĭþ
Edmonton	edməntən
Edmund	edmənd
Edom	idəm
Edward	edwəd
Edwin	edwĭn
Egan	igən
Egbert	egbət
Egerton	edžətn
Egypt	idžĭpt
Egyptian	ĭdžipšən
Eiffel	aifəl
Eikonoklastes	aikonə'klæstiz
Elbe	elb
Eleanor	elĭnər
Elgin	elgĭn
Elia	ĭliə, iliə, (Lamb) eliə
Elias	e'laiəs, ĭlaiəs
Elibank	elĭbæŋk
Elija	ĭlaidžə
Eliot	eliot, eljət
Elisabeth, Elizabeth	ĭ'lizəbəþ

Elizabethan	ĭlizə′biþən
Eliza	ĭlaizə
Ellen	elən
Elphinstone	elfĭnstn
Elsinore	′elsĭ′nɔər
Elsmere	elzmiər
Elswick	elsĭk, elzĭk
Eltham	eltəm, elþəm
Elvira	el′vaiərə
Ely	ilĭ
Elzevir	elzəvəər, elzəviər
Emerson	eməsn
Emily	emĭlĭ
Emma	emə
Empedocles	em′pedŏukliz
Endor	endɔər
Endymion	en′dìmiən
Enfield	enfild
England	ìŋgləndˌ
English	ìŋglĭš
Enniskillen	′enĭ′skìlən
Enoch	inok, inək
Epicœne	epĭsin
Epinal	epĭnəl, epĭ′næl
Epipsychidion	epĭsai′kìdiən, əpìsĭ′kìdiən
Erasmus	e′ræzməs, ĭræzməs
Erewhon	erĭwon
Erie	iərĭ
Erin	iərĭn
Ernest	əənĭst
Esau	isɔ
Esher	ešər
Esmond	ezmənd
Esquimaux	eskĭmouz
Essequibo	esə′kibŏu
Essex	esĭks
Esther	estər
Ethel	eþl
Etherege	eþərĭdž
Eton	itn
Eubœa	ju′biə
Euclid	juklĭd
Eugene	judžĭn, ju′džin
Eugenia	ju′džiniə
Euphrates	ju′freitiz
Euphrosyne	ju′frozĭnĭ
Euphues	jufju-iz
Euripides	jŭ′rìpĭdiz
Europe	juərəp
European	juərə′pi-ən
Eurydice	ju′rìdĭsĭ
Eustace	justĭs
Evan	evn
Evangeline	ĭ′vændžəlin
Evans	evnz
Eve	iv
Eveleigh	ivlĭ
Eveline	evəlĭn
Evelyn	ivlĭn, evlĭn
Everard	evərəd
Everett	evrət
Eversly	evəzlĭ
Evesham	ivšəm; (locally) išəm
Exalibur	eks-, ĭks-′kælĭbər
Ewart	juət
Exeter	eksĭtər
Eyre	ɛər
Ezekiel	ĭ′zikjəl
Faërie Queene	fɛərĭkwin
Fahrenheit	færĭnhait, færənait, farĭnhait
Fairbrother	fɛəbrʌðər

Falconer	fɔknər
Falkirk	fɔlkəək
Falkland	fɔkləɴd
Falmouth	fælməþ
Falstaff	fɔlstɑf, fɔlstəf
Farn(e)	fɑn
Faroe	fɛərŏu
Farquhar	fɑkwər, fɑkər
Farrar	færər
Fathom	fæðəm
Fauntleroy	fɔntlərɔi
Faversham	fævəšəm
Fawcett	fɔšĭt, fɔšĭt
Fawkes	fɔks, foks
Fear(e)nside	fəənsaid
Feilden	fildən
Felixstowe	filĭkstou
Feltham	feltəm
Fenwick	fenĭk
Ferdinand	fəədĭnənd
Ferguson	fəəgəsn
Fermanagh	fəmænə
Feverel	fevərəl
Feversham	fevəšəm, fivəšəm, fevəzəm
Ffoulkes	fouks, fùks
Fielding	fildĭŋ
Fifine	fĭfin
Findlay	fĭnlĭ
Fingall	fiŋgəl
Fitzgerald	fits'dʒerəld
Fitzhardinge	fits'hɑdiŋ
Fitzpatrick	fits'pætrĭk
Flanders	flɑndəz
Florence	florəns
Florio	flɔrĭou
Fludyer	flʌdjər
Fluellen	flù'elĭn
Flushing	flʌšĭŋ
Folkestone	foukstən
Forbes	fɔbz
Formosa	fɔ'mouzə
Fors Clavigera	'fɔz klæ'vìdžərə
Fortescue	fɔtĭskju
Foscari	foskərĭ
Fotheringham	foðərĭŋəm
Fotheringbay	foðərĭŋgei
Foules	faulz
France	frɑns
Frances, *Francis*	frɑnsĭs
Franklin	frænŋklĭn
Fraser	freizər
Frederick	fredərĭk
Freemantle	fri'mæntl
French	fren(t)š
Friesland	frislænd
Frobisher	frobĭšər
Frome	frum
Froude	frud, fraud
Fulham	fùləm
Fuller	fùlər
Fulton	fùltən
Furneaux	fəə'nou
Gabriel	geibriəl
Gadshill	'gædz'hìl
Gael(s)	geil(z)
Gaelic	gælĭk, geilĭk
Gainsborough	geinzbərə
Gairdner	gɑdnər
Galahad	gæləhæd
Galilee	gælĭ'li
Galsworthy	gɔlz-, gɔlz'wəəðĭ, gɔlzwəəðĭ

Galveston	gæ(l)vĭstən
Galway	gɔlwei
Ganges	gændžiz
Garrick	gærĭk
Garvice	gɑvĭs
Gascony	gæskənĭ
Gaskell	gæskl
Gataker	gætəkər
Gath	gæþ
Gaveston	gævəstən
Gavin	gævĭn
Gawain	gæwein, gɑwein
Gaza	geizə
Geddes	gedĭs
Gehenna	gəhenə
Geiki, *Geikie*	gikĭ
Gell	gel, džel
Genesareth	gə'nezəreþ
Genesis	dženəsĭs
Geneva	džənivə
Genevieve	dženə'viv
Gennesaret	gĭ-, ge-'nezərĭt
Genoa	dženŏuə
Geoffrey	džefrĭ
Geoghegan	geigən
George	džɔdž
Gerald	džerəld
Geraldine	džerəldin
Gerard	džerəd
Germany	džəəmənĭ
Gerontes	džə'rontiz
Gerontius	ge-, gĭ-, gə-'rontiəs, -'rontšəs
Gertrude	gəətrud
Gethsemane	geþ'seməni
Ghent	gent
Giaour	džauər
Gibbes	gìbz
Gibbon	gìbən
Gibbs	gìbz
Gibraltar	džĭbrɔltər, džĭbroltər
Gibson	gìbsn
Gideon	gìdjən
Gifford	džìfəd, gìfəd
Gilbert	gìlbət
Gilbey	gìlbĭ
Gilchrist	gìlkrĭst
Giles	džailz
Gill	džìl, gìl
Gilles	gìlĭs
Gillespie	gĭlespĭ
Gillman	gìlmən
Gillow	gìlŏu
Gilpin	gìlpĭn
Gilson	gìlsn, džìlsn
Girton	gəətn
Gissing	gìsĭŋ
Gladstone	glædstən
Gladys	glædĭs
Glamis	glɑmz, glæmĭs
Glamorgan	gləmɔgən
Glasgow	glæs-, glɑs-, glæz-, glɑz- -gou, -kou
Glastonbury	glɑstənbərĭ
Glaucus	glɔkəs
Gloucester	glostər
Glover	glʌvər
Godalming	godlmĭŋ
Godiva	gŏudaivə, go'daivə
Godmanchester	godməntšestər
Godolphin	gŏudolfĭn
Goldsmith	gouldsmìþ

Golgotha	golgəþə
Goliath	goulaiəþ
Gollancz	golæŋks
Gomme	gom
Goneril	gonərĭl
Gonville	gonvĭl
Gooch	gutš
Goodrich	gùdrĭdž
Gorboduc	gɔbədʌk
Gordon	gɔdn
Gormanston	gɔmənstn
Goschen (family) / *Goshen* (country)	goušən
Gosse	gos
Gosson	gosən
Goth	goþ
Goudy	goudĭ
Gough	gof
Goulburn	gulbəən
Gould	guld
Gourley	guəlĭ
Gower	gauer, gɔər, gɔr
Gowing	gauĭŋ
Graeme	greim
Graham(e)	greiəm
Grampians	græmpiənz
Granada	grænədə, grənɑdə
Grandison	grændĭsn
Grangemouth	greindžməþ
Grantham	grænþəm, (loc.) græntəm; grɑntəm
Granville	grænvĭl
Grasmere	græsmiər, grɑsmiər
Grattan	grætn
Gravesend	greiv'zend
Gray	grei
Greaves	greivz
Greenock	grenək, grinək
Greenough	grinŏu
Greenwich	grìnĭdž
Gregory	gregərĭ
Greig	greg
Grenada	grənɑdə
Gresham	grešəm
Greville	grevĭl
Grierson	griəsn
Griqualand	grì-, gri-kwəlænd
Grisons	grisnz
Gross	gros
Grosvenor	grouvənər
Guadalquivir	gwɑdəl'kwìvər
Guatemala	gwætĭ'mɑlə
Guelph	gwelf
Guendolin	gwendəlĭn
Guenevere	gweniviər
Guernsey	gəənzĭ
Guiana	gïɑnə, gju'ɑnə
Guiccioli	gwitšŏuli
Guildford	gìlfəd
Guinea	gìnĭ
Guinevere	gwìn-, gìnəviər
Gulliver	gʌlĭvər
Gustavus	gʌs'teivəs, gʌs'tɑvəs
Guthrie	gʌþrĭ
Guy	gai
Guyon	gaiən, gi-ən
Gwatkin	gwotkin
Gwynn	gwin
Gye	džai
Haakon	hɑkon
Haden	heidn

Hadow	hædŏu
Hagar	heigər
Haggard	hægəd
The Hague	ðəheig
Haidée	hai'di, hei'di
Haigh	heig
Haiti	heitĭ
Hakluyt	hæklut
Hal	hæl
Haldane	hɔldein
Halifax	hælĭfæks
Halket(t)	hælkĭt, hækĭt
Hall	hɔl
Hallam	hæləm
Halsbury	hɔlzbərĭ
Hamburg	hæmbəəg
Hamelin	hæm(ĭ)lĭn
Hamilton	hæmĭltən
Hamlet	hæmlet, hæmlĭt
Hamond	hæmənd
Hampden	hæmdən
Hampshire	hæmšər
Hampton	hæmtən
Hanover	hænəvər
Hanoverian	hænə'viəriən
Hansard	hænsəd
Harcourt	hɑkət, hɑkɔt
Hardinge	hɑdĭŋ
Hardres	hɑdz
Hardy	hɑdĭ
Hargraves	hɑgreivz
Hargreaves	hɑgrivz
Harleck	hɑlĭk
Harleian	hɑ'liən
Harlesden	hɑlzdən
Harlowe	hɑlou
Harold	hærəld
Harrow	hærŏu
Harriet	hæriət
Harrogate	hærəgĭt
Harry	hærĭ
Harte	hɑt
Hartington	hɑtĭŋtn
Harvard	hɑvəd
Harwich	hærĭdž, hærìtš
Hassall	hæsl
Hastings	heistĭŋz
Hathaway	hæþəwei, -ð-
Hatherell	hæðərəl
Hatherton	hæðətən
Hawaii	hə'wɑ-i
Hawarden	hɑdn
Haweis	hɔ-ĭs
Hawes	hɔz
Hawick	hɔwĭk
Haworth	heiwəþ, hɔþ
Hawke	hɔk
Hawkins	hɔkĭnz
Hawthorne	hɔ̀þɔn
Hayes	heiz
Hayti	heitĭ
Hazlitt	hæzlĭt
Headlam	hedləm
Heathcote	heþkət
Hebrew	hibru
Hebrides	hebrĭdiz
Hebron	hibrən
Hecla	heklə
Hegira	hedžĭrə
Helen	helĭn
Helena	helĭnə, həlinə
St. Helena (island)	sənt(h)əlinə
Heligoland	helĭgŏulænd

Hellas helæs
Hellene(s) helin(z)
Hellenic heliník
Hemans himənz, hemənz
Heneage henĭdž
Henniker henĭkər
Henry henrĭ
Hepburn hebən
Heracles herəkliz
Herbert həəbət
Hercules həəkjŭliz
Hereford herəfəd
Hereward herəwəd
Herkomer həəkəmər
Hermes həəmiz
Herodotus he-, hĭ-'rodətəs
Herrick herĭk
Herschell həəšl
Hertford hɑfəd
Hervey ɦɑvĭ
Hesperides hes'perĭdiz
Hewes hju'z
Hewlitt hju'lĭt
Hezekiah hezə'kaiə
Hiawatha haiə'wɑþə, -'wəþə, -'wɑtə
Hilary hìlərĭ
Hidostan hìndə'stæn
Hiram haiərəm
Hobart hʌbət
Hobbes hobz
Hobhouse hobhaus
Hobson hobsn
Hoey hɔi
Hogarth hougɑþ
Holborn houbən
Holderness houldənĭs
Holdsworth houldzwəþ
Holihead holĭhed
Holinshed holĭnšed
Holman houlmən, holmən
Holmes houmz
Holt hoult
Holyhead holĭhed
Holyrood holĭrud
Holywell holĭwl
Home hju'm, houm
Homer houmər
Honey-comb hʌnĭkoum
Honyman hʌnĭmən
Honywood hʌnĭwûd
Hood hûd
Hooker hûkər
Horace horəs
Horatio ho'reišou
Horsham hɔšəm
Horwich horĭdž
Hough hʌf
Houghton hautn, hɔ'tn
Hounsditch haunzdìtš
Hounslow haunzlou
Housman hausmən
Houston hu'sn
Houyhnhnms hwĭnəmz, hwinəmz, hu'ĭnəmz
Howard hauəd
Howe hau
Howell hauəl
Howes hauz
Howitt hauĭt
Hubert (h)jubət
Hudibras hjudĭbræs
Hudson hʌdsn
Hugessen ɦjudžesn

Hugh	hju
Hughes	hjuz
Huish	hju-ĭš
Humber	hʌmbər
Hume	hjum
Hunstanton	hʌnstən
Huxley	hʌkslĭ
Hyde Park	ˈhaidˈpɑk
Hyndman	haindmən
Hypatia	haiˈpeišə
Hyperides	haipəˈraidiz
Hyperion	haiˈpiəriən
Iago	jɑgou, ĭˈɑgou
Iconoclastes	aikonŏuˈklæstiz
Ida	aidə
Iddesleigh	ìdzlĭ
Ightham	aitəm
Ilbert	ìlbət
Ilfracombe	ìlfrəkum
Iliad	iliəd
Illinois	ìlĭnɔi(z)
Imogen	ìmədžn
India	ìndiə
Indiana	ìndĭˈænə
Inez	ainĭz
Ingelow	ìndžəlou
Ingham	iŋəm
Ingoldsby	iŋgəl(d)zbĭ
Ingram	iŋgrəm
In Memoriam	ìnmeˈmɔriæm
Innes	ìnĭs
Inverary	ìnvəˈrɛərĭ
Inverness	ìnvəˈnes
Iona	aiˈounə
Ionian	ĭounìən
Iowah	aiəwə
Ipswich	ìpswìtš
Ireland	aiələnd
Iroquois	ĭrĭkwɔi, ìrŏukwɑ
Isaac	aizək
Isabel	ìzəbel
Isaiah	aiˈzaiə
Isis	aisĭs
Islington	ìzlĭŋtən
Ismael	ìzməel, ìzmeil, ìzmail
Israel	ìzrəel, ìzriəl, ìzreiəl
Italy	ìtəlĭ
Ivanhoe	aivn(h)ou
Ives (St.)	(snt)aivz
Iveagh	aivĭ
Jackson	džæksn
Jacob	džeikəb
Jacobean	džækəˈbiən
Jacobite	džækəbait
Jago	ĭˈɑgou, jɑgou
Jamaica	džəmeikə
James	džeimz
Jameson	džeimsn
Jamieson	džeimĭsn, džæmĭsn
Jane	džein
Janet	džænət
Japan	džəpæn
Japanese	džæpəˈniz
Jarrow	džærŏu
Jason	džeisn
Java	džɑvə
Jeaffreson	džefəsn
Jean	džin
Jeffrey(s)	džefrĭ(z)
Jehoram	džĭhɔrəm
Jekyll	džekĭl, džikıl
Jemima	džəmaimə
Jeremiah	džerəˈmaiə

Jeremias	džerə'maiəs
Jeremy	džerəmi
Jericho	džerikou
Jeroboam	džerŏu'bouəm
Jerome	džerəm, džəroum
Jersey	džəəzi
Jerusalem	džərusələm
Jervaulx	džɑvis, džəəvis
Jerv(o)is	džɑvis, džəəvis
Jesse	džesi
Jessie	džesi
Jesuit	džezjŭit
Jesus	džizəs
Jeune	džun
Jew	džu
Jezebel	džezəbl
Jill	džil
Joan	džoun
Job	džoub
Jocelyn	džoslin
Joe	džou
Joel	džouəl
John	džon
Johnson, *Jonson*	džonsn
Jonathan	džonəþn
Jones	džounz
Joseph	džouzəf
Joshua	džošŭə, džosjŭə
Josiah	džəsaiə
Jowett	džauĭt
Juda	džudə
Jude	džud
Judith	džudiþ
Julian	džuliən
Juliet	džuliət
Jura	džuərə
Jutes	džuts
Juvenal	džuvənəl
Kabul	kəbul, kɑbul
Kaiser	kaizər
Kandahar	kændə'hɑ
Kansas	kænsəs, kænzəs
Kathleen	kæþlin
Kattegat	kætigæt
Katrine (Loch)	lo'kætrin
Kavanagh	kævənə, kəvænə
Keatinge	kitiŋ
Keats	kits
Keble	kibl
Kedleston	kedlstən
Kehama	kəhɑmə
Keighley	ki'li, kaili, kiþli
Keightley	kitli
Keir	kiər
Keith	kiþ
Kekewich	kekwitš
Kelway	kelwei
Kenilworth	kenəlwəþ
Kensington	kenzinŋtən
Kentucky	kəntʌki
Kenyon	kenjən
Ker	kəər, kɑr, kɛər
Kerguelen Land	'kəəgələn, kəə-'gwelin 'lænd
Keswick	kezik
Kew	kju
Khartoum, *Khartum*	kɑ'tum
Khedive	ke-, ki-, ke-'div
Kilcolman	kilkoumən
Kildare	kildɛər, kildɛər
Kilkenny	kilkeni

Killarney	kĭlɑnĭ
Kilmansegg	kĭlmənzeg
Kilmarnock	kĭlmɑnək
Kincardine	kĭn-, kĭŋ-kɑdĭn
King's Quhair	'kiŋz'kwaiər
Kinglake	kiŋleik
Kingsley	kiŋzlĭ
Kinnaird	kĭnɛəd
Kinross	kĭnros
Kintyre	kĭntaiər
Kirkby (place)	kəəbĭ
Kirkby (family)	kəəkbĭ
Kirkcaldy	kəə'kɔldĭ, kəə-'kɔdĭ
Kirkcudbright	kəə'kubrĭ,kəəkù'bri
Klondyke	klondaik, klon'daik
Knaresborough	nɛəzbərə
Knolles, *Knollys*, *Knowles*	noulz
Knox	noks
Knutsford	nʌtsfəd
Knyvett	nivət
Kohinoor	kouĭnuər
Korea(n)	kəri-ə(n)
Kubla Khan	'kublə'kɑn
Kyd	kĭd
Labouchere	læbŭ'šɛər, læbŭšɛər
Labrador	læbrə'dɔər, læbrədɔr
Ladoga	lædəgə, lɑdəgə, lədougə
Laertes	lei'əətiz
Laffan	læfn, ləfæn
Laing	læŋ, leiŋ
Laleham	leiləm
Lalla Rookh	'lælə'rùk, 'lælə'ruk
Lamb	læm
Lambeth	læmbəþ
Lambton	læmtn
Lamia	leimiə
Lancashire	læŋkəšər
Lancaster	læŋkəstər
Lancelot	lɑnsĭlot, lɑnslət
Landseer	lænsiər
Land's End	lændzend
Lanfranc	lænfrænk
Langland	læŋlənd
Lansdowne	lænzdaun
Laocoon	lei'okŏuon
Laputa	ləpjutə, ləputə
Lara	lɑrə
Laracor	lærə'kɔər
Lascelles	læslz
Latham	leiþm, læþm, leiðm
Latimer	lætĭmər
Launceston	lɔnsestn, (loc.) lænsn
Laura	lərə
Laurence	lorəns
Laurier	lɔriər
Layamon	leiəmən [1])
Layard	lɛəd
Lea	li
Leah	liə
Leamington	lemĭŋtən
Lear	liər
Leatham	liþm
Lebanon	lebənən
Lecky	lekĭ
Lefevre	ləfivər

1) Or as in Middle English: [lagamon], with an open *g*.

Lefroy	ləfrɔi
Leger	ledžər
Legge	leg
Leghorn ('Livorno')	leghɔn, leg'hɔn, le'gɔn
Lehmann	leimən
Leicester	lestər
Leigh	li
Leighton	leitn
Leinster	lenstər, linstər, linstər
Leitrim	litrĭm
Leland	liləṇd
Leman (Lake)	leik'lemən
Lemuel	lemjuəl
Lenore	lənɔər
Lenox	lenəks
Leominster	lemstər
Leonora	liə'nɔrə
Leonard	lenəd
Leopold	liəpŏuld, lepld
Le Poer	ləpɔər
Le Queux	ləkju
Lerwick	lerĭk, ləəwĭk
Lesbos	lezbos
Leslie	lezlĭ
Leuchars (family)	l(j)ušəz
Levant	ləvɑnt, ləvænt
Leven	levn
Lever	livər
Leveson Gower	'ljusn'gɔər
Levey	livĭ, levĭ
Levi	livai
Leviathan	lĭ'vaiəþn
Lewes, Lewis	lu-ĭs
Lewisham	lu-ĭšəm
Ley	li
Leyden	laidn, leidn
Leyton	leitn
Liberia	lai'biəriə
Liege	lĭ'eiž
Lilliput	lilipʌt
Linacre	linəkər
Lincoln	liŋkən
Lindisfarne	lindĭsfɑn
Lindley	lindlĭ
Lindsay	linzĭ
Lisbon	lizbən
Lismahago	lizmə'hɑgŏu, -'heigŏu
Lissoy	lĭsɔi
Littlemore	litlmɔər
Littleton	litltən
Liverpool	livəpul
Livonia	lĭ'vouniə
Livy	livĭ
Llandudno	læn'didnŏu
Llanelly	læ'nelĭ
Llangollen	læn'golən
Llewellyn	lŭelĭn
Lochaber	lo'kɑbər
Lochiel	lo'kil
Loch Lomond	'lok'louməṇd
Locke	lok
Lockhart	lokət, lokhɑt
Locksley	lokslĭ
Lockyer	lokjər
Lodge	lodž
Lombardy	lombədĭ
London	lʌndən
Londonderry	lʌndənderĭ
Longfellow	loŋfelŏu
Loreburn	ləbən

Lorna Doone	'lɔnə'dun
Lorraine	lɔ'rein
Lothian	louðiən
Loudon	laudn
Lough	lʌf
Lougborough	lʌfbərə
Loughton	lautn
Loundes	launz
Louvain	lu'vein
Lovat	lʌvət
Lovelace	lʌvlĭs, -leis
Lovel(l	lʌvl
Low	lou
Lowell	louəl
Lowestoft	louĭstoft
Lowther	lauðər
Lubbock	lʌbək
Lucius	lusiəs, lušiəs
Lucknow	lʌknau
Lucrece	lukris
Lucretius	lu'krišəs
Lucy	lusi
Ludgate	lʌdgət
Lugard	lu'gɑd
Luke	luk, ljuk
Lupercal	lupəkæl
Luther	luþər
Lutterworth	lʌtəwəəþ
Lyall	laiəl
Lycidas	lisĭdæs
Lydgate	lidgət
Lyly	lilĭ
Lymington	limĭŋtən
Lyndsay	linzi
Lyons	laiənz
Lysias	lisïæs
Lytton	litn

Mab	mæb
Mabel	meibl
Macalister	məkælĭstər
Macaulay	məkɔlĭ
Macbeth	məkbeþ, mæk'beþ
McCarthy	məkɑþĭ
M'Clure	mə'kluər
MacDonald	mək-, mæk'donəld
Mac Donnel	mækdə'nel
McDougall	məkdugl
Mac Duff	mæk'dʌf
Mac Gregor	məgregər
Mac Intyre	mækĭntaiər
Mackay, M'Kay	məkai, mækĭ
Mackenzie	məkenzĭ
Mackintosh	mækĭntoš
Maclaren	məklærən
Maclean	məklein, məklin
Mac Lehose	mækləhouz
Macleod	məklaud
Macmahon	məkmɑn
Macnamara	mæknə'mɑrə
Macnaughten	məknɔtn
Macneill	məknil
Macpherson	məkfəəsn
Macready	mɪəkridĭ
Madagascar	mædə-'gæskər, 'gɑskər
Madan	mædn
Maddalo	mædəlou
Madeira	mədiərə
Madeline	mædelin
Madoc	mædək
Madras	mədræs, mədrɑs
Mafeking	mæfĭkiŋ
Magdalen	mægdələn

Magdalen(e) College	'mɔdlĭn 'kolĭdž
Magellan	mə'gelən
Maggie	mægĭ
Magi	meidžai
Magna Charta	'mægnə'kɑtə
Magyar	mægĭɑr, mægjɑr
Mahaffy	məhæfi
Mahan	mɑn, məhæn
Mahdi	mɑdĭ
Mahomet	məhomət
Mahon	məhun
Mahoney	mɑnĭ
Mahratha	mɑ'rɑtə
Maidstone	meidstən
Maine	mein
Mainwaring	mænərin
Mais	meis
Maitland	meitlənd
Majuba	mədžubə
Malabar	mælə'bɑr
Malachi	mæləkai
Malaga	mæləgə
Malaprop	mæləprop
Malay	məlei
Malcolm, *Malcomb*	mælkəm
Malden, *Maldon*	mɔldn
Malet	mælit
Malines	məlin
Malise	məlis
Mall	mæl, mel
Malmesbury	mɑmzbərĭ
Malone	məloun
Malory	mælərĭ, mələri
Malta	mɔltə
Malthus	mælþəs
Malvern Hills	'mɔ(l)vən 'hilz
Mameluke	mæmĭl(j)uk
Manchester	mæntšĭstər
Manchu	mæn'tšu
Manchuria	mæn'tšuəriə
Mandeville	mændəvìl
Manfred	mænfrĭd
Manhattan	mænhætn
Mansfield	mænzfild
Maori	mɑ-ərĭ, mɑrĭ, mauərĭ
Marconi	mɑ'kounĭ
Margaret	mɑgəret
Margate	mɑgĭt
Margery	mɑdžərĭ
Margetson	mɑdžətsn
Maria	məraiə
Marian	mɛəriən
Marius	mɛəriəs
Marjoribanks	mɑ(t)šbæŋks
Marjory	mɑdžərĭ
Mark	mɑk
Marlborough	məl-, mɑl-, -brə, -bərə
Marlowe	mɑlou
Marmion	mɑmiən
Marseilles	mɑ'seilz
Martha	mɑþə
Martineau	mɑtĭnou
Mary	mɛərĭ
Mary le-bone	mærĭbən
Masham	mæšəm
Mashonaland	mə'šounəlænd
Maskelyne	mæskəl(a)in
Massachusetts	mæsə'tšusĭts
Massinger	mæsĭndžər

Matabele mætə′bilĭ
Mather mæðər, meiðər
Mathilda mətildə
Matthew mæþju
Maunsell mænsĭl
Maurice morĭs
Mayhew meijŭ
Maynard meinɑd, meinəd
Maynooth meinuþ, mei′nuþ
Mayo meiŏu
Mazeppa məzepə
Meander mĭændər
Meath miþ
Mediterranean medĭte′reiniən
Medway medwei
Meiklejohn mìkldžon
Melchizedeck mel′kizədek
Melbourne melbən, melbɔn
Melhuish melĭš
Melpomene mel′pomənĭ
Melrose mel′rouz, melrouz
Melville melvìl
Menai menĭ
Menelaus menĭ′leiəs
Menteth men′tiþ
Mephistopheles mefĭ′stofɪliz, lĭs
Meredith merədiþ
Mercia məəšə
Meres miəz
Merioneth merĭ′onĭþ
Mersey məəzĭ
Merton məətn
Methuen meþjùin, meþwin
Methuselah me′þusəlɑ
Meuse mjuz
Meux mjuz
Meynell menəl
Meyrick merĭk
Micawber mĭkɔbər
Michael maikl
Michaelmas mìklməs
Michigan mìšĭgən
Midas maidæs
Middlemarch mìdlmɑtš
Middlesex mìdlseks
Middleton mìdltən
Middlewich mìdlwìtš
Midlothian mìd′louðiən
Milan mĭlæn, mìlən
Milne mìl, mìln
Milton mìltn
Milwaukee mìl′wɔki
Minehead mainhed
Minorca mĭnɔkə
Minto mintŏu
Miranda mĭrændə
Missouri mĭsuərĭ
Moab mouæb
Mogul mou′gʌl, məgʌl
Mohammed mŏuhæməd
Mohawk mouhɔk
Moll mol
Moloch moulok
Monck mʌŋk
Moncrieff mon′krif
Mongol məŋgol, moŋgol
Monica monĭkə
Monk mʌŋk
Monkbarns mʌŋkbɑnz
Monmouth mʌn-, mən-məþ
Monro(e) mʌnrou, mənrou
Monson mʌnsn
Montague mon-, mʌntəgju
Monteagle mʌn′tigl

Montefiore	'montĭfĭ'ɔrĭ
Montenegro	montĭ'nigrou
Montfort	mont-fɔt, -fət
Montgomery	mən(t)-, mon(t)-'gɔmərĭ, -'gʌmərĭ
Montmorency	'montmə'rensĭ
Montreal	montri'ɔl
Montrose	mon'trouz
Moore	mɔər, muər
Morant	mərænt
Moray Firth	'mʌrei-, 'mʌrĭ-'fəəþ
Mordaunt	mɔdənt
Morea	məriə
Morgan	mɔgən
Morley	mɔlĭ
Morocco	mə'rokou
Morrell	mʌrəl
Mortimer	mɔtĭmər
Moscow	moskŏu
Moses	mouzĭz
Motteux	motjŭ
Moulton	moultn
Mowbray	moubrĭ
Mowgli	mougli
Mozambique	mouzəm'bik
Muirhead	mjuəhed
Mullinger	mʌlĭndžər
Mulock	mjulək
Munchhausen	mʌn'tšɔzn
Munera Pulveris	'mjunərə'pʌlvərĭs
Mungo	mʌŋgŏu
Munich	mjunĭk
Murchison	məətšĭsn
Murdstone	məədstən
Myrrha	mirə
Nahum	nei(h)əm
Namu	neimə
Nantwich	næntwĭtš
Napier	neipjər, nəpiər
Naples	neiplz
Napoleon	nə'pouliən
Naseby	neizbĭ
Nash	næš
Natal	nətæl
Nathaniel	nəþænjəl
Neil(son)	nil(sn)
Nelson	nelsn
Nepos	nipos
Neptune	neptjun
Nero	niərŏu
Netherlands	neðələndz
Nether Stowey	'neðə'stouĭ
Nevil	nevĭl, nevl
Newburgh	njubərə
Newcastle	njukɑsl, nju'kɑsl
Newcome	njukəm
Newdigate	njudĭgĭt
Newfoundland	nju'faundlənd; (in America) njufndlænd
Newgate	njugĭt
Newnes	njunz
Newnham	njunəm
New Orleans	nju'ɔliənz, njuɔ-'linz
New South Wales	nju sauþ 'weilz
Newton	njutn
New York	'nju'jɔk
New Zealand	'nju'ziländ
Niagara	naĭ'ægərə
Nice	nis

Nicholas	nikələs
Nigel	naidžəl, naigəl, nigəl
Niger	naidžər
Nile	nail
Niobe	naiəbĭ
Niven	nivən
Noah	nouə, nɔə
Noel	nouəl
Norfolk	nɔfək
Northampton	nɔ′þæmptən
Northanger	nɔþeindžər
Northbrook	nɔþbrůk
Northcote	nɔþkət
Northumberland	nɔ′þʌmbələnd
Northwich	nɔþwitš
Norway	nɔwei
Norwich	norĭdž
Nugent	njudžənt
Numa	njumə
Nuneaton	nʌ′nitn
Nuneham	njunəm
Oates	outs
Oban	oubən
O'Brien	ŏubraiən
Occleve	okliv
Oceana	ousĭ′ɑnə, ŏu′siənə
O'Connor	ŏukonər
Odysseus	ŏu′disjus
Odyssey	odĭsĭ
Oedipus	idĭpəs, edĭpəs
Oenone	i′nounĭ
Ogilby	oug(ĭ)lbĭ
Ogilvy	ougĭlvĭ
Ohio	ŏu′haiou
Oldham	ouldəm
Oliphant	olĭfnt
Oliver	olĭvər
Olivia	ŏu′liviə
Olney	olnĭ
Omaha	ouməhɑ
Oman	ou′mɑn, oumæn, oumən
O'Neill	ŏunil
Ontario	on′tsərĭou
Ophelia	ŏu′filiə, -ljə
Ophir	oufiər
Orange	orəndž
Orange Free State	orəndž′fristeit
Orcades	ɔkədiz
O'Reilly	ŏurailĭ
Oriana	orĭ′ɑnə
Oriel	ɔriəl
Orion	ŏuraiən
Orkneys	ɔknĭz
Ormonde	ɔmənd
Orpheus	ɔfjus
Osborn, *Osbourne*	ozbən
Oscar	oskər
O'Shaughnessy	ŏu′šənesĭ
Ossian	osiən
Ostend	os′tend
Othello	ŏuþelŏu
Ottawa	otəwɑ
Oude	aud
Ouida	widə
Ouse	uz
Ouseley	uzlĭ
Outram	utrəm
Ovid	ovĭd
Owen	ouən

Oxford	oksfəd
Pacific	pəsifik
Padua	pædjuə
Paget	pædžit
Paisley	peizli
Pakenham	pækənəm
Palamon	pæləmon
Palestine	pælistain
Palgrave	pɔlgreiv
Palles	pælis
Pall Mall	'pæl'mæl, 'pel'mel
Palsgrave	pɔlz-, pælzgreiv
Pamela	(in Sidney and Pope) pəmilə; (in Richardson) pæmila
Panama	pænə'mɑ
Pandora	pæn'dɔrə
Paracelsus	pærə'selsəs
Paraguay	pærəgwei
Parisina	pæri'sinə
Parma	pɑmə
Parmesan	pɑmi'zæn
Parnell	(Irish) pɑ'nel, (Eng.) pɑnəl
Parsees	'pɑ'siz
Pasture de La)	dəlæpətər
Pater	peitər
Paterson	pætəsn
Patmore	pætmɔər
Paton	peitn
Patrick	pætrik
Patroclus	pæ'trokləs
Patterne	pætən
Paul (St.)	(sn)pɔl
Pears	pɛəz
Pearson	piəsn
Peary	piəri
Peel	pil
Pegasus	pegəsəs
Peggotty	pegəti
Pekin	pi'kin
Pelops	pilops
Pembroke	pembrûk
Pendennis	pen'deniš
Penelope	pəneləpi
Pennefather	peniˈfæðər
Penrhyn	pen'rin
Penryth	'pen'riþ, pen'riþ
Penseroso (Il)	ilpensə'rouzŏu
Penzance	pen'zæns
Pepys	pepis, pips, peps
Percy	pəəsi
Perdita	pəədĭtə
Peregrine	perəgrin
Pericles	periškliz
Perowne	pəroun
Persia(n)	pəəšə(n)
Peru	pəru
Peter	pitər
Peterborough	pitəbərə
Petersburg	pitəzbəəg
Peto	pitŏu
Petrarch	petrɑk, pitrɑk
Petre	pitər
Pevensey	pevnsi
Phaon	feion
Pharao	fɛərŏu
Pharisee	færisi
Philaster	filæstər, filastər
Philautus	filətəs
Philemon	fai'limən, filəmən
Philip	filip
Philistine	filistain

Phineas	fìnjæs
Phoebe	fìbĭ
Piccadilly	pìkə′dilĭ
Pickwick	pìkwìk
Piedmont	pidmont
Piedmont	pidmont
Pierrepoint	piəpoint
Piers	piəz
Pigott	pìgət
Pigou	pĭgu
Pinero	pìnərou, pĭnɛərŏu
Pitt	pìt
Plantagenet	plæn′tædžənĭt
Plato	pleitŏu
Platonic	plæ-, plə-′tonĭk
Plautus	plɔtəs
Pleiad	pliəd, plaiəd
Pleiades	plaiədiz
Pliny	plìnĭ
Plutarch	plutɑk
Pluto	plutŏu
Plymouth	plìməþ
Poe	pou
Pole	poul, pul
Pole Carew	′pul′kɛərĭ
Pollard	pɔlərd
Pollock	pɔlək
Polly	pɔlĭ
Polonius	pə′louniəs
Pompeii	pom′piai
Pompilia	pom′pìliə
Ponsonby	pʌnsənbĭ
Pontefract	pʌmfrĭt, pontĭfrækt
Pope	poup
Porte	pɔt
Porteous	pɔtjəs
Portland	pɔtlənd
Portsmouth	pɔtsməþ
Portugal	pɔtjŭgəl, pɔtjəgəl
Potiphar	potĭfər
Povey	pouvĭ
Powell	pouəl, pouĭl
Powle	poul
Powys	pouĭs
Poyser	pɔizər
Praed	preid
Praeterita	prĭterĭtə
Pre-Raphaelite	pri′ræfəlait
Prevost	prevŏu
Prideaux	pridŏu, prìdŏu
Primrose	prìmrouz
Prior	praiər
Priscilla	prĭsìlə
Prometheus	prŏu′miþjus
Proserpina	prŏu′səəpĭnə
Proteus	proutjus
Prothero	proðərou
Prussia(n)	prʌšə(n)
Psyche	saiki, saikĭ
Ptolemy	tɔləmĭ
Pugh	pju
Pulteney	poultnĭ
Punjab	pəndžab, ′pʌn′džab
Purvey	pəəvĭ
Pusey	pjuzĭ
Pyrenees	pĭrəniz
Pythagoras	pai-, pĭ′þægərəs
Quebec	kwĭbek
Queensland	kwinzlənd
Quixote, see	*Don Quixote*
Rachel	reitšəl
Rackrent	′ræk′rent
Radcliffe	rædklìf
Raeburn	reibəən

Raleigh	rɔlĭ, rælĭ, rɑlĭ
Ralph	reĭf, rælf, rɑlf, rɑf
Ramsay	ræmsĭ, ræmzí
Ramsgate	ræmzgĭt
Rand	rænd
Ranelagh	rænĭlə
Rasselas	ræsələs
Rathdonnell	ræþ'donəl
Ravelœ	rævəlou
Rayleigh	reilĭ
Reade	rid
Reading	redĭŋ
Reaumur	reiŏumuər
Reay	rei
Redmond	redmənd
Reeve	riv
Regan	rigən
Reginald	redžĭnəld
Reid	rid
Reigate	raigĭt
Reims } *Rheims* }	rimz
Religio Laici	rĭ'lidžiou'leiĭsai
Remington	remĭngtən
Renwick	renĭk
Reuben	rubĭn
Reuter	rɔitər
Rex	reks
Reynard	renɑd
Reynolds	renəldz
Rhodes	roudz
Rhodesia	rou'dižə, -šə
Rhys	ris
Rialto	rĭ'æltŏu
Richard	rìtšəd
Richardson	rìtšədsn
Rienzi	rïenzĭ
Rievaulx	rìvəz
Rio Janeiro	'raiŏu džə'niəróu
Ripon	rìpən
Robert	robət
Robertson	robətsn
Robinson Crusoe	'robĭnsn 'krusŏu
Robsart	robsɑt
Rochdall	rotšdeil
Rochester	rotšĭstər
Roger(s	rodžə(z)
Roget	rodžət
Rokeby	roukbĭ
Rolfe	rolf
Romanes	rŏumɑnĭz
Rome	roum
Romeo	roumïŏu
Romilly	romĭlĭ
Romney	rʌmnĭ, romnĭ
Romola	romələ, roumələ
Rooke	rùk
Roosevelt	rouz(ĭ)velt, rusvelt
Rosalind	rozəlind
Rosamond	rozəmənd
Roscoe	roskŏu
Roscommon	ros'komən
Rosebery	rouzbərĭ
Rossetti	ro'zetĭ, ro'setĭ, rou'zetĭ
Rotherham	roðərəm
Rothschild	roþtšaild
Rottingdean	rotĭŋdin
Ro u mania	ru'meiniə
Roundell	raundl
Rouse	raus
Routh	rauþ
Routledge	rautledž, rautlĭdž

Rowena	rou'inə
Rowley	roulĭ, raulĭ
Roxburg	roksbərə
Rubens	rubĭnz
Rudyard	rʌdjəd
Rufus	rufəs
Rugby	rʌgbĭ
Rumelia	ru'miliə
Rupert	rupət
Ruskin	rʌskĭn
Russell	rʌsl
Russia n)	rʌšə(n)
Ruth	ruþ
Ruthenian	ru'þiniən
Rutherford	rʌðəfəd
Ruthven	rʌþvĭn, rivĭn
Ruthwell	rʌðwəl, -wel
Rydal	raidl
Rylstone	railstən
Sacheverel	sæ'ševərəl
Sackville	sækvĭl
Sadducee	sædjŭsi
Sahara	səhɑrə
St. Clair (family name) [1])	sinklɛər
St. Helena (island)	sntĭ'linə
St. John (family name) [1])	sindžən
St. Leger (family)	silĭndžər
Salem	seiləm
Salisbury	sɔlzbərĭ
Saltoun	sɔltaun
Samaria	sə'mɛəriə
Samoa	səmouə
Samson Agonistes	'sæmsn ægə'nistiz
Samuel	sæmjŭəl
Sancho Panza	'sæŋkŏu'pænzə
Sancroft	sæŋkroft
Sandwich	sændwitš, sændwidž
Sandys	sændĭs, sændz
Santiago	sæntĭ'ɑgŏu
Sappho	sæfŏu
Sardanapalus	sɑdænə'peiləs
Sartor Resartus	sɑtərĭ'zɑtəs, -'sɑtəs
Satan	seitən
Savonarola	sævonə'roulə
Savoy	sævɔi, səvɔi
Saxon	sæksn
Scarborough	skɑbərə
Scawfell	'skɔ'fel
Scheld	skeld
Schofield	skoufild, šoufild
Scholefield	skoulfild
Scone	skun
Scriblerus	skrĭbliərəs
Scribner	skribnər
Scrooge	skrudž
Scylla	silə
Scythian	siðiən
Sedan	sĭdæn
Sedly	sedlĭ
Selborne	selbən
Selim	selim, silim
Selous	sĭlu
Semite	semait
Semitic	səmitĭk

1) *St.* before names of saints is [snt, sn] before stops, otherwise [snt].

Seneca senəkə
Senegal senə'gɔl
Seoul sï'ul
Sesame sesəmĭ
Setebos setĭbəs
Seton, *Setoun* sitn
Seven sevən
Seville sevĭl, se'vĭl
Seychelles sei'šelz
Seymour simər
Shaftesbury šɑftsbərĭ
Shak(e)spe(a)re šeikspiər
Shalott šæ'lot
Shandy šændĭ
Shannon šænən
Sawh šɔ
Sheerness šiə'nes
Sheridan šerĭdn
Shoeburyness 'šubərĭ'nes
Shrewsbury šruz-, šrouz- bərĭ
Shylock šailok
Siam sai'æm, saiæm
Sichem saikəm
Sicily sisĭlĭ
Sidney sidnĭ
Sidon saidn
Sigurd sigəd, saigəd
Silas sailəs
Simeon simjən
Simon saimən
Sinai sainĭai
Singapore siŋgəpɔər
Sion saiən
Sioux su, sju
Sisam saisəm
Skeat skit
Skelton skeltən
Slav slɑv, slæv
Smollett smolĭt
Smythe smaïð, smiþ
Snowdon snoudn
Soames soumz
Socrates sokrətiz
Sodom sodəm
Sofia (person) sŏufaiə
Sofia (town) sŏufiə
Soho souhŏu, sŏuhou
Solebay soulbei
Solmes soumz
Solomon soləmən
Somers sʌməz
Somerset sʌməset
Somerton sʌmətən
Somervell sʌməvel
Sophia sŏufaiə
Sophocles sofəkliz
Sophy soufĭ
Sotheby sʌðəbĭ
Southampton sau'þæmptən
Southern sʌðən
Souhey sauðĭ, svðĭ
Southwark sʌðək
Spain spein
Spaniard spænjəd
Spanish spænĭš
Spencer, *Spenser* spensər
Spithead 'spit'hed
Staffa stæfə
Stalky stɔkĭ
Stanhope stænəp
Stanley stænlĭ
Stanisla(u)s stænĭs -lɑs, -lɔs, -ləs

Stanton	stɑntn
Stephen	stivn
Stephenson	stivnsn
Stepney	stepnĭ
Sterne	stəən
Stevenson	stivnsn
Stewart	stjuət
Stockholm	stokhoum
Stonehenge	ˈstounˈhenž
Stowe	stou
Strachey	streitšĭ
Strafford	stræfəd
Strahan	strɔn
Streatham	stretəm
Stuart	stjuət
Stubbs	stʌbz
Sudan	suˈdæn
Suez	s(j)uĭz
Suffolk	sʌfək
Sumatra	sjuˈmɑtrə
Sumner	sʌmnər
Surrey	sʌrĭ
Susan	suzn
Sussex	sʌsĭks
Sutherland	sʌðələnd
Swansea	swonsĭ, swonzĭ
Sweden	swidn
Swinburne	swinbən
Swiss	swis
Swithin	swiþĭn, swiðĭn
Switzerland	switsələnd
Swiveller	swivələr
Symon(d)s	simənz
Synge	siŋ
Syracuse	sirə-, saiərə-, -kjus, -kjuz
Tagus	teigəs
Tahiti	təhitĭ
Talbot	tɔlbət
Tamar	teimər
Tamburlaine	tæmbəlein
Tam o'Shanter	tæmŏuˈšæntər
Tangier	tænˈdžiər
Tasmania	tæzˈmeiniə
Teheran	tiəræn, -rɑn
Teignmouth	tinməþ
Teneriffe	tenəˈrif
Tennyson	tenĭsn
Tennessee	tenəˈsi
Terence	terəns
Tewkesbury	tjuksbərĭ
Thackeray	þækərĭ
Thalaba	þæləbə
Thames	temz
Thanet	þænit
Theagenes	þĭˈædžĭniz
Thebaid	þĭˈbeĭĭd
Thebes	þibz
Themistocles	þe-, þĭ-, þəˈmistŏukliz
Theobald	tibəld, þibəld, þiŏubəld
Theodore	þiədɔər
Theocritus	þĭokrĭtəs
Theodoric	þĭodərĭk
Theresa	tərizə
Thibet	tĭbət
Thibetan	tibitn, tibətən
Thomas	tomәs
Thom(p)son	tomsn
Thoreau	tŏurou, tərou, þɔrou
Thorold	þʌrəld, þɔrəld
Thynne	þin

Tiber	taibər
Tibert	tibət, təibət
Tichborne	titšbɔn
Timbuctoo	timbʌk′tu
Timothy	timəþĭ
Tintern	tintən
Tithonus	tĭ-, tai-′þounəs
Titus	taitəs
Tobias	təbaiəs
Togo	tougŏu
Toledo	tŏulidŏu
Tolkien	tɔ′kin
Tollemache	tolmæš
Torbay	tɔ′bei, ′tɔ′bei
Torquay	′tɔ′ki
Townshend	taunzənd
Towton	tautn
Toynbee	tɔinbĭ
Trafalgar	trəfælgər, træfəlgər
Transvaal	trænzvɑl
Trent	trent
Trevelyan	trĭviljən, trĭveljən
Treves	trivz
Trevisa	trə′vizə
Trinidad	trinĭ′dæd
Triton	traitən
Troilus	trouĭləs
Trollope	troləp
Troy	trɔi
Trulliber	trʌlĭbər
Tudor	tjudər
Tulliver	tʌlĭvər
Turin	tjuərin, tjŭrin
Turkey	təəkĭ
Twain	twein
Twickenham	twikənem
Tybalt	tibəlt
Tyburn	taibəən
Tyndale	tindl
Tyne	tain
Tynemouth	tain-, tinməþ
Tyre	taiər
Tyrol	tirəl, tĭroul, tĭrol
Tyrone	tĭroun
Tyrwhitt	tirĭt, terĭt
Ucalegon	jŭ′kælĭgən
Udall	judl, judəl
Uganda	jŭgændə
Ukraine	jukrĭn
Ulster	ʌlstər
Ulysses	ju′lisiz
Unwin	ʌnwĭn
Upham	ʌpəm
Upton	vptən
Ural	juərəl
Uranus	juərənəs, jŭreinəs
Ure	juər
Uriah	jŭraiə
Uriel	juəriəl
Uruguay	ùrùgwei
Urquhart	əəkət
Ursula	əəsjúlə
Uta	jutə
Uther	juþər
Utopia	ju′toupiə
Uttoxeter	ʌ′toksĭtər, ʌksĭtər
Vachell	veitšəl
Valentine	væləntain
Vanbrugh	vænbrə, væn′bru
Vancouver	væn′kuvər, væŋ-′kuvər
Van Dyck	væn′daik
Vanhomrigh	vænəmrĭ, væ′nʌmrĭ
Varna	vɑnə

Varney	vɑnĭ
Vaughan	vɔn
Vauxhall	ˈvoksˈhɔl
Veda	veidə, vidə
Venezuela	venĭˈzweilə, venĭˈzwilə, vənĭzjŭˈilə
Venice	venĭs
Venn	ven
Ventnor	ventnər
Venus	vinəs
Verde	vəəd
Vergil	vəədžĭl
Vermont	vəəˈmɔnt
Verney	vəənĭ, vɑnĭ
Vernon	vəənən
Veronica	verŏuˈnikə
Versailles	vəəˈseilz
Verulam	verŭləm
Vesuvius	vəsuvjəs
Victoria(n)	vikˈtɔriə(n)
Vienna	vïenə
Vigo	vaigou, vigŏu
Villiers	viləz
Vinerian	vaiˈniəriən
Violante	vaiŏuˈlæntĭ
Virginibus Puerisque	vəəˈdžinĭbəspjuəˈriskwĭ
Visigoth	vizĭgoþ
Vistula	vistjələ
Volpone	volˈpounĭ
Volsung	volsùŋ
Vosges	vouž
Wace	weis
Wadsworth	wodzwəəþ
Waldegrave	wɔldəgreiv, wɔlgreiv
Waldenses	wɔlˈdensiz
Waldo	wɔldŏu
Wales	weilz
Walhalla	vælˈhælə
Wallace	wolĭs
Wallis	wolĭs
Wallop	woləp
Walpole	wɔlpoul, wolpoul
Walsham	wɔlšəm, wɔlsəm
Walsingham	wolsĭŋəm
Walter	wɔltər, woltər
Waltham	woltəm
Walthamstow	woltəmstou
Walton	wɔltn
Wantage	wontĭdž
Warburton	wɔbətən
Wardle	wɔdl
Wardour	wɔdər
Ware	wɛər
Warre	wɔər
Warren	worən
Warsaw	wɔsɔ
Warwick	worĭk
Washington	wošĭŋtn
Waterloo	wɔtəlu, wɔtəˈlu
Wauchope	wɔtšəp
Waugh	wɔ
Waverley	weivəlĭ
Wear	wiər
Wearmouth	wĭəməþ
Wedgewood	wedžwùd
Weighton	witn
Weir	wiər
Wellesley	welzlĭ
Wellington	welĭŋtn
Welsh	welš
Wemyss	wimz

Wescott	weskət
Wesly	weslĭ, wezlĭ
Wessex	wesĭks
Westminster	wes(t)mĭnstər
Westmoreland	westmələnd
Weyman	weimən, waimən
Weymouth	weiməþ
Wharton	wɔtn
Whately	weitlĭ
Whichcote	witškət
Whitechapel	waitšæpl
Whitefield	witfild
Whitefriars	waitfraiəz
Whitehall	'wait'hɔl
Whitelaw	waitlɔ
Whiteley	waitlĭ
Whitly	witlĭ
Whitman	witmən
Whymper	wimpər
Wicklow	wiklou
Wight	wait
Wilde	waild
Wilfred	wilfrĭd
Wilkes	wilks
Willard	wilərd
Willes	wilz
Willesden	wilzdən
William	wiljəm
Willoughby	wiləbĭ
Winchelsea	wintšlsĭ
Winchester	wintšĭstə
Windermere	windəmiər
Windsor	winzər
Winnington	winĭŋtn
Winslow	winslŏu
Winstanly	winstənlĭ
Wisconsin	wis'konsin
Wodehouse	wùdhaus
Wolcombe	wùlkəm
Wolcott	wolkət
Wolfe	wùlf
Wolfing	wùlfĭŋ
Wollaston	wùləstən
Wollstonecraft	wùlstnkrɑft
Wolseley	wùlzlĭ
Wolsey	wùlzĭ
Wolverhampton	wùlvə'hæmptən
Wombwell	wumwel
Woolwich	wùlĭdž
Worcester	wùstər
Wordsworth	wəədzwəəþ wəədzwəþ
Worlledge	wəəlĭdž
Wortley	wəətlĭ
Wotton	wotn, wùtn
Wren	ren
Wriothesly	raiəþslĭ
Wrixon	rĭksn
Wrottesley	rotslĭ
Wroughton	rɔtn
Wyat(t)	waiət
Wycherley	witšəlĭ
Wyclif(f)	wiklĭf
Wykeham	wikəm
Wyld(e)	waild
Wylie, *Wyllie*	wailĭ
Wyman	waimən
Wyoming	wai'oumĭŋ
Wyvill	waivĭl
Xanadu	zænədu
Xanthippe	zæn'-tipĭ, 'þipĭ
Xenophon	zenəfən

Xerxes	zəəksiz
Yahoo	jɑhu, jɑ′hu
Yarmouth	jɑməþ
Yarrow	jærou
Yeats	jeits, jits
Yellowplush	jelŏuplʌš
Yerborough	jɑbərə
Yonge	jʌŋ
Yorick	jorĭk
York	jɔk
Young(e)	jʌŋ
Younghusband	jʌŋhʌzbənd
Zacharia	zækə′raiə
Zambezi	zæm′bizĭ
Zanzibar	zænzĭ′bɑr
Zealand	zilənd
Zebedee	zebədi
Zedekiah	zedə′kaiə
Zenobia	ze′noubiə
Zephyr	zefər
Zeppelin	zepəlĭn
Zeus	zjus
Zouche	zuš
Zuider Zee	′zɔidə-, ′zaidə′zei
Zulu	zulu

ADDENDA

§ 244. It is significant that the forms of *jumped* with *p* occur before *up:* [džʌmpt ʌp] on p. 51, 53, 54; but on p. 54 we find [džʌmt daun], i.e. before a consonant.

§ 561*a*. Final [-dž] is spelt:

1. *-dge* after checked vowels:
badge, hedge, bridge, dodge, budge. But: *to allege.*

2. *-ge* after stressed free vowels, and in unstressed syllables: *sage, huge, doge; college, language.* But we write: *to acknowledge.*

§ 561*b*. Final [-tš] is spelt:

1. *-tch* after single vowel-symbols:
catch, hatch, match, dispatch, fetch, pitch, switch, crutch.
Except *which, niche, such, much.*

2. *-ch* after vocalic digraphs and the symbols for the vowellikes:
each, reach, beech, coach, touch; belch, bunch, birch.